

OLYMPIC PEAKS PHOTO NEWS

Olympic Peaks Camera Club, PO Box 1452, Sequim, WA 98382

November/December 2010

News from the President

By Barbara Lippert

Fellow Club Members,

Once again as always the year has come to an end. For me this means a huge thank you to all of the wonderful core group of people - Ed Marx, Bill Black, Jim Martin, Tim O'Neil, Duane Babinski, Bob Reavis, Valerie Henschel and Sue Rhein who have embellished our meetings with their volunteering talents. Also, to all the many others who have helped, whether it be setting up or tearing down the room, being a judge or commentator, doing work shops, bringing delicious snacks, driving and accompanying us on field trips. We have quite a diverse group of friendly and talented individuals and that is what has made my two years as president fun. Everyone has worked hard to make our Club a success.

To the new incoming officers, thank you for volunteering. You will find that being intricately involved in the Club will be a rewarding experience. I know that if at any

time you need help there are many folks who willingly will be happy to assist.

Tim O'Neil will be leading us on next years field trips and although it will be hard to follow in Ed Marx's footsteps I have confidence that Tim will provide us with a good time on great trips. Get ready and be flexible!

One thing of utmost importance!
Starting in January, all prints MUST be submitted prior to 6:45pm on the night of judging. At 6:45, the "print room" will be emptied of everyone with the exception of the judges and Duane and his assistant. This will allow for timely judging and scoring and the meeting will start at 7pm.

Snap! I am out of here.
Barbara Lippert

Barbara

VICE PRESIDENT'S REPORT

By Ed Marx (Programs Coordinator)

What a year we've had, photographically speaking! I've seen so many fantastic images over the past 12 months, that I'm now more enthusiastic than ever about

improving my own image-taking. Who knows, I may even qualify to move up soon to join the Group-A photographers.

Just two years ago I decided it was time for me to move up a notch from Group-“SEE” (looking, but not submitting) to Group-B. And since then I continue to learn from all of you, image-makers and commentators alike. I am grateful to all of you.

Likewise I want to thank you for the helpful instruction you gave me on our various field trips; even lending me a spare camera, when I forgot to recharge my batteries. We really had some great photo-safaris, like Whidbey Island and the Palouse.

In the coming year, with Tim O’Neill organizing field trips in 2011, I know that we’ll have even better outings together with our cameras. (BTW – most field trips hereafter will be on Saturdays, so that more of you will be able to go on them.)

For a little advanced planning on your part, the Special Topic for January is “SNOW”. Also Jim Martin will offer a workshop on “*Making picture mats for framing photographs*” at our second meeting in January.

Happy Holidays!
Ed Marx

FEATURED ARTICLE

PHOTOGRAPHING LANDSCAPES - A REMINDER

by Bill Black, APSA, EPSA

All of us have done landscape photography - usually while on vacation, and sometimes for a club assignment or while on a field trip. And how often has each of us stood before a breathtaking scene, utterly awestruck by

its beauty? And how often have the attempts to capture it on film proven disappointing? "You had to be there," people say when they realize their photographs haven't done justice to a great scene.

Nevertheless, you've seen outstanding pictures of natural landscapes, images that make your heart beat a little faster or make you want to abandon everyday cares and head into the wilderness. What enables those photographers to record nature so brilliantly?

To begin your search for the answers to these questions, consider how successful photographers think about taking pictures. While most people respond to what they find visually appealing, personally inspiring, or simply beautiful, experienced photographers respond to something photogenic. To understand the notion of "photogenic," you have to translate what your eyes see into the language of photographic seeing. In other words, you must imagine the visual potential of the scene based on what your camera, lens, and film can do with it.

To be photogenic, the landscape must possess qualities that will record well on film, print or digital capture. These qualities include evocative light, graphic lines and shapes, and definable colors. But these elements emerge only when the photographer's vision and technical skill work together. As amateur photographers become more astute, they learn to notice these qualities in scenes that most other people pass by. The more you sensitize yourself to the special elements that make the landscape come to life, the more photographic opportunities you'll discover.

Pre visualization is the key to creating

masterful landscape shots as well as other photographs of nature. Getting a clear mental image of the picture you want begins with identifying your purpose. Most photographers are so swept away by their emotions that they forget to identify their intentions. It pays to take a few moments to define what caught your eye and why you want to take a particular picture. Focusing your attention on what is most important to you will help you make smart decisions about composition, exposure, film, and other technical choices. In other words, **IDENTIFY YOUR GOAL.**

If you have trouble firmly establishing your goal, try finishing the statement, "What I want to show is...." You should complete this statement of purpose as precisely as you can. For example, you might say, "I want to document the structure and shape of these magnificent rock formations." In another setting, you might say, "I want to capture the repeating textures in the foreground grasses and the background trees" or "I want to integrate the mix of brilliant colors in these flowers hugging the cliff that overlooks the sea."

Your purpose may be straightforward documentary photography - to portray the intricate ancient sedimentation patterns in a cross section of exposed rock, to capture the majesty of a verdant valley, or to reveal the radiance of a coastline at sunset. On the other hand your purpose may be to create an impressionistic image. You may, for example, want to underscore the romantic mood of a river surrounded by fall foliage, to dramatize the surprising blues of glacial ice, or to create a powerful abstract image using the shapes and colors of the land, sky, and water.

Every photographer's goal is valid and highly individual. On our club field trips we

frequently photograph but a few feet apart from one another and routinely produce completely different images, primarily because we envision the possibilities in our own unique way. This is why one of the commandments of nature photography says, "Express yourself: The joy of photography comes from the ability to project a unique vision that you can share with others."

Once you have a good idea of the image you want to create, you are ready to analyze the technical choices that will help you achieve it. And before you shoot, you must ruthlessly and scrupulously follow another one of the other commandments:

"Strip away whatever does not serve your purpose, and incorporate only what contributes to the final image."

Here are some hints that I find helpful:

In general, landscapes require maximum sharpness throughout the photograph. Choose f16 or f22 if conditions permit. Use your camera's preview (if your camera permits) or focus one-third into your frame for sharpness forward and back from the focus point. Another method is to use hyperfocal distance, but that is another story.

Have something of interest in the foreground.

Don't divide the center of interest.

Use trees, shrubs and rocks to help frame your subject.

Use a polarizing filter to enrich colors and minimize glare.

Enhance foreground objects by shooting

low to the ground with a wide angle lens.

Landscapes are most frequently done horizontally, but don't neglect verticals; they can help isolate objects and add an impression of strength or drama.

Pre-sunrise and post-sunset illuminations can result in magnificent pastel colors of sky, sea and land.

For coastal scenes shoot long exposures after sunset to produce magical seascapes.

Use a tripod and study the scene in the viewfinder.

Bibliography:

"Techniques for Shooting Landscapes" by W. E. Black, 1995

"How to Photograph Flowers, Plants and Landscapes" by Derek Fell

"Photography and the Art of Seeing," by Freeman Patterson

"Photography of Natural Things," by Freeman Patterson

"The Field Guide to Photographing Landscapes," by Allen Rokach and Anne Millman

"Color Photography: The Landscape," by Hugo Schottle

**Competition Results by Bill Black
September 2010**

Projected Images – Group A General

- | | |
|------------------|-------------------------|
| 1. Bill Black | Sand Waves & YeBeChi |
| 2. Jim Martin | Abstract Nine |
| 2. Bill Black | Rose Baby |
| 3. Keith Ornduff | Forest Path |
| 3. Tim O'Neill | Road to Monument Valley |
| 3. Tim O'Neill | Abandoned Silos |

Projected Images – Group A Special (Driftwood)

- | | |
|---------------------|------------------------|
| 1. Ken Timm | Wooden-Watcher |
| 1. Bill Black | Driftwood & Sea Stacks |
| 1. Valerie Henschel | Pet Me |
| 2. Valerie Henschel | Chomp, Chomp |
| 2. Bill Black | Driftwood Window |
| 3. Larry Howard | Wood Study No. 2 |

Projected Images – Group B General

- | | |
|--------------------|-------------------------|
| 1. Sandra Wolf) | Rainier Sunrise |
| 2. Jonas Benjamins | Great Blue Heron |
| 3. Jonas Benjamins | Brown Pelican & Friends |

Projected Images – Group B Special (Driftwood)

- | | |
|-----------------|-------------------------|
| 1. Ed Marx | Driftwood No. 1 |
| 1. Jean Phelps | Organized Driftwood |
| 2. Jean Phelps | Prairie Driftwood |
| 2. Jean Phelps | Used to be a Tree |
| 3. Steve Bailey | Driftwood Bench Sunrise |

Prints – Group A – General

- | | |
|-------------------|-------------------|
| 1. Bob Schlechter | Seaweed |
| 1. Ken Timm | PJ Lake |
| 2. Larry Barnes | Palouse Patchwork |
| 2. Duane Babinski | Surf's Up |
| 2. Duane Babinski | Light House |
| 3. Bill Kuss | Black Light |
| 3. Bill Kuss | Natural Wonder |

Prints – Group A Special (Driftwood)

- | | |
|-------------------|---------------------|
| 1. Bob Schlechter | Driftwood 1 |
| 2. Bob Schlechter | Driftwood 2 |
| 3. Duane Babinski | High Tide Driftwood |

Prints – Group B General

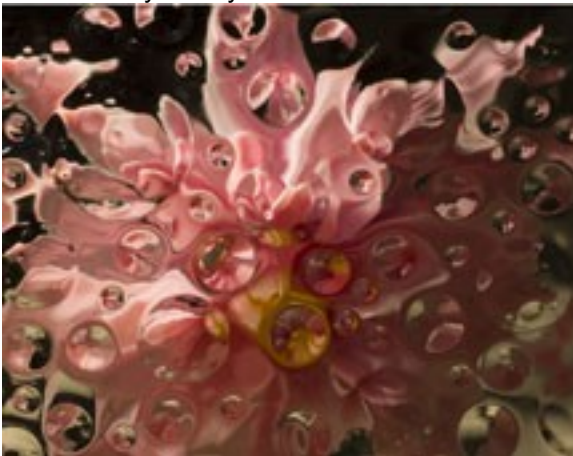
- | | |
|--------------------|----------------------|
| 1. Jonas Benjamins | Bubbly Flowers |
| 2. Scott Erickson | Standing Stones |
| 3. Scott Erickson | Hoh Pond Reflections |

Prints – Group B Special (Driftwood)

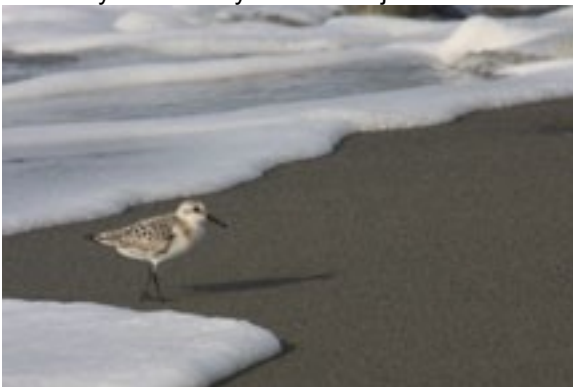
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|---------------------|--------------------|
| 1. Sandy Schlechter | Scream |
| 2. Jonas Benjamins | Driftwood 1 |
| 2. Jonas Benjamins | Driftwood 2 |
| 3. Scott Erickson | HohRiver Driftwood |



© Scream by Sandy Schlechter



© Bubbly Flowers by Jonas Benjamins



© Surf's Up by Duane Babinski



© Hoh River Driftwood by Scott Erickson



© Church Bells and Arches by Bob Gray



© Driftwood No. 2 by Bob Schlechter



© Palouse Patchwork by Larry Barnes



© Brick and Flowers by Bob Reavis



© Autumn Wind by Witta Priester



© Rainier Sunrise by Sandra Wolf



© Mission Arch by Mary Crooks



© Road to Monument Valley by Tim O'Neill



© Abstract Nine by Jim Martin



© Pet Me by Valerie Henschel



© Deadhead Ahead by Bob Gray



© Organized Driftwood by Jeanne Phelps



© Road to Port Williams by Tim Snyder



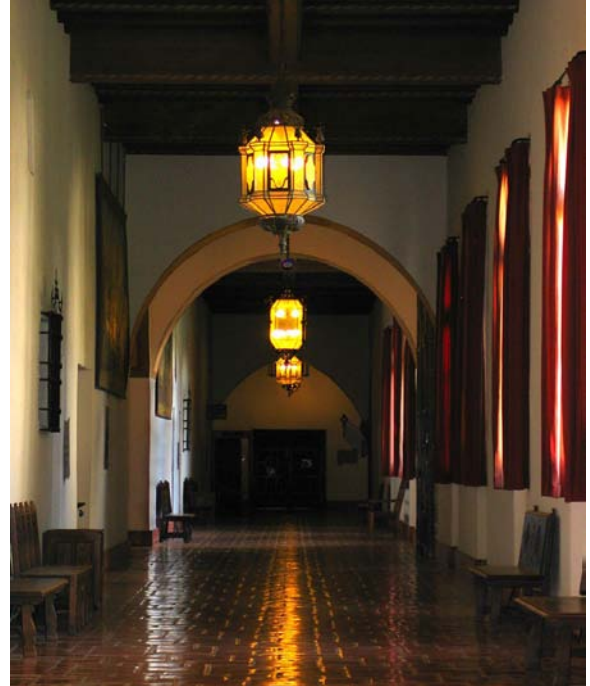
© Albanian Arches by Bob Haspel



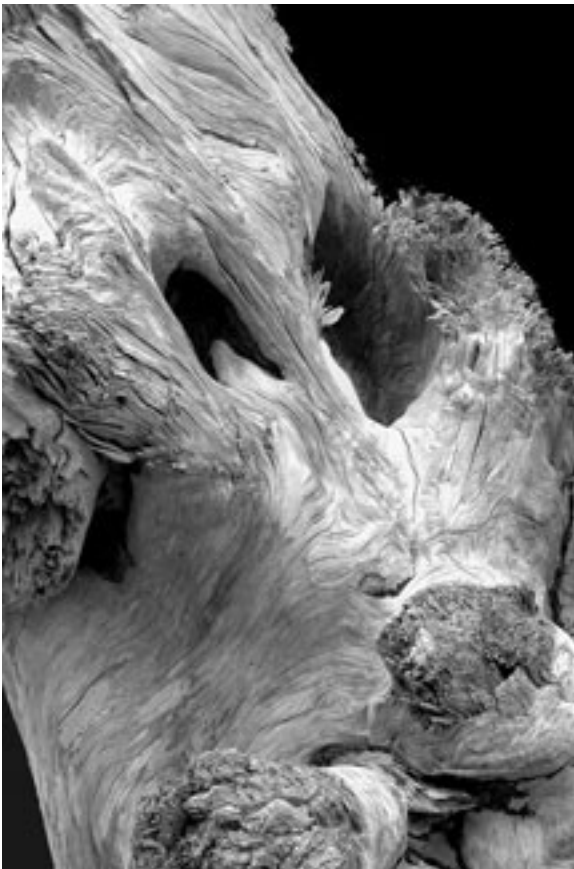
© South Window by Jonas Benjamins



© Driftwood Bench by Steve Bailey



© Hallway Arches by Steve Bailey



© Wood Study Two by Larry Howard



© Chilean Seniorita by Ed Marx



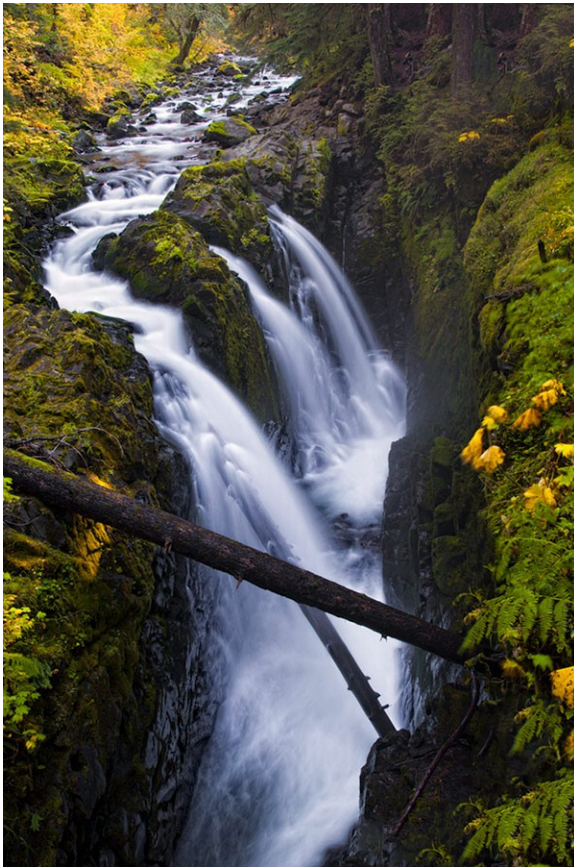
© Church in the Storm by Keith Ornduff



© The Princess by Bob Reavis



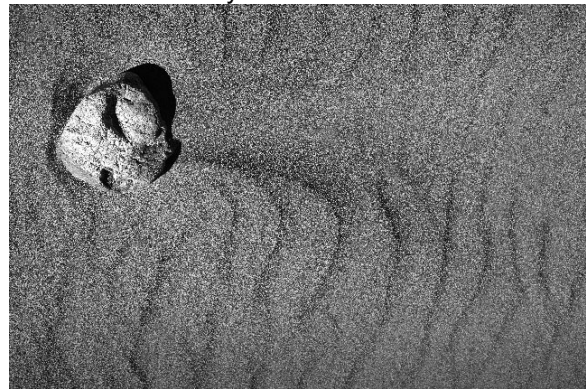
© Pottery Window by Bill Black



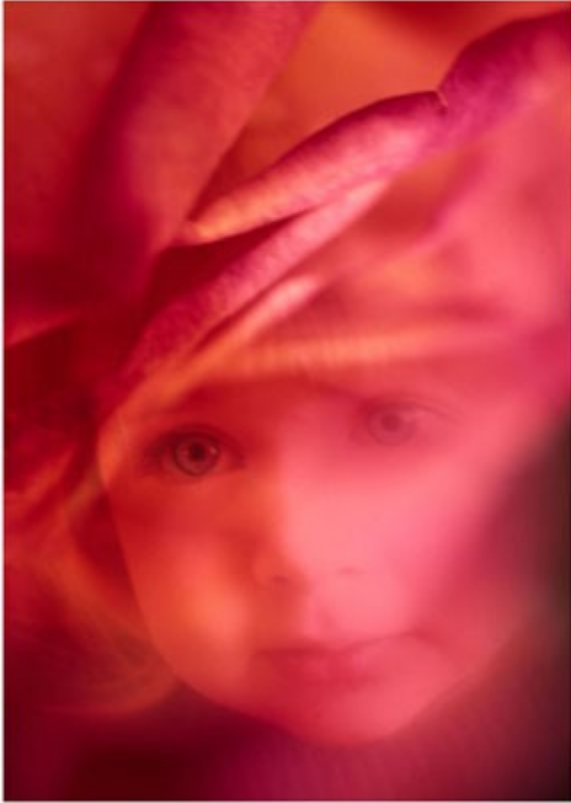
© Sol Duc Autumn by Tim O'Neill



© Hoh Trail Arch by Duane Babinski



© Ripples by Bob Schlechte



© Rose Baby by Bill Black



© Driftwood 1 by Ed Marx



© Forest Path by Keith Ornduff



© Natural Wonder by Bill Kuss



© Wood Watcher by Ken Timm

October 2010

Projected Images – Group A General

- | | | |
|----|------------------|-------------------------|
| 1. | Tim O'Neill | Smokin' Hot |
| 1. | Tim O'Neill | Moonrise |
| 1. | Bill Black | Blue Melody |
| 2. | Bob Gray | Intruder |
| 2. | Tim O'Neill | A Touch of Autumn |
| 2. | Bill Black | Balloons in Repose |
| 2. | Dick Hazelton | Sensuous Pepper Rejects |
| 3. | Valerie Henschel | Indian Summer |
| 3. | Jim Martin | Sequim Bay |
| 3. | Jim Martin | VW Wheel |
| 3. | Keith Orduff | Under Pressure |
| 3. | Keith Ornduff | Tail Lights |

Projected Images – Group A Special (People at Work)

- | | | |
|----|-----------------|-------------------------|
| 1. | Bill Black | Tough Throw |
| 1. | Bill Black | I Wonder What This Does |
| 1. | Bob Gray | Working Actors |
| 2. | Tim O'Neill | Wheat Harvester |
| 2. | Bob Reavis | Chinese Workman |
| 2. | Barbara Lippert | The Knitter |
| 2. | Bob Reavis | Cloisonné Vase Artist |
| 2. | Bob Reavis | Hauling a Load |
| 3. | Bob Reavis | Fishing with Cormorants |
| 3. | Bob Gray | Working Aloft |
| 3. | Barbara Lippert | Photo Workshop |

Projected Images – Group B General

- | | | |
|----|--------------|------------------------|
| 1. | Tim Snyder | Elwah River |
| 2. | Steve Bailey | Slip Face, Pismo Dunes |
| 2. | Sue Rhein | Setting Fire |
| 3. | Tim Snyder | Second Beach |
| 3. | Tim Snyder | Barn on Hwy 101 |

Projected Images – Group B Special (People at Work)

- | | | |
|----|--------------|-----------------------------|
| 1. | Jean Phelps | Fish Fear Me |
| 2. | Sue Rhein | Light Snow |
| 2. | Jean Phelps | Handmade Hawaiian Bowls |
| 2. | Sue Rhein | Surprise |
| 3. | Steve Rankin | Old Bug Collector |
| 3. | Jean Phelps | Strawberries or Raspberries |

Prints – Group A General

- | | | |
|----|----------------|-------------------------|
| 1. | Duane Babinski | 2nd Beach Sculpture |
| 2. | Duane Babinski | Elwah River |
| 2. | Duane Babinski | 2nd Beach Driftwood |
| 3. | Duane Babinski | Falling Leaves, Sol Duc |

Prints – Group A Special (People at Work)

- | | | |
|----|------------------|-------------------------|
| 1. | Valerie Henschel | Banding the Bouquet |
| 2. | Bill Kuss | Row, Row, Row Your Boat |
| 3. | Bill Kuss | Net Repairs |
| 3. | Bill Kuss | Boat Bumper Builder |

Prints – Group B General

- | | | |
|----|----------------|-------------------|
| 1. | Roy Kropp | Dahlia |
| 2. | Scott Erickson | Candlestick Flair |
| 3. | Roy Kropp | The Capitol |

Prints – Group B Special (People at Work)

- | | | |
|----|----------------|----------------------|
| 1. | Roy Kropp | The Singer |
| 2. | Roy Kropp | The Painter |
| 3. | Scott Erickson | Seeing the Potential |
| 3. | Scott Erickson | Contrasting Styles |



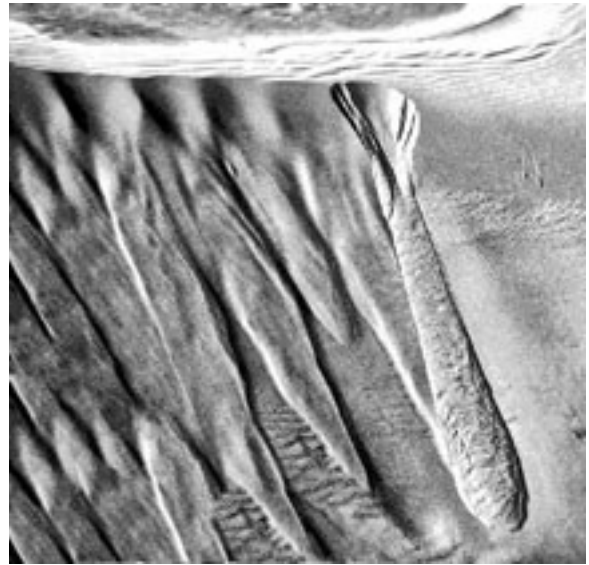
© Driftwood by Tim Snyder



© Fish Fear Me by Jeanne Phelps



© Smokin' Hot by Tim O'Neill



© Slip Face, Pismo Beach by Steve Bailey



© Working Actors by Bob Gray



Tail Lights by Keith Ornduff



© Photo Workshop by Barbara Lippert



© California Coast by Jim Martin



© Blue Melody by Bill Black



© Chinese Workman by Bob Reavis



© The Singer by Roy Kropp



© Light Show by Sue Rhein



© Row, Row, Row Your Boat by Bill Kuss



© Sensuous Pepper Rejects by Dick Hazelton



© Candlestick Flare by Scott Erickson

November 2010

Projected Images – Group A General

- | | |
|------------------|-----------------------|
| 1. Tim O'Neill | Sol Duc Autumn |
| 2. Keith Ornduff | Barn before the Storm |
| 2. Keith Ornduff | Church in the Storm |
| 2. Keith Ornduff | Over the Top Truck |
| 2. Bill Black | Halloween Magic |
| 3. Bob Gray | Bridge to the Past |
| 3. Tim O'Neill | Gracie |

Projected Images – Group A Special (Arches)

- | | |
|----------------|-------------------------|
| 1. Bob Haspel | Albanian Arches |
| 2. Bob Gray | Church Bells and Arches |
| 2. Bill Black | Chateau de Vincennes |
| 3. Ken Timm | Walkway |
| 3. Tim O'Neill | Mesa Arch |
| 3. Bill Black | Pottery Window |

Projected Images - Group B General

- | | |
|---------------|-----------------------|
| 1. Tim Snyder | Autumn Leaves |
| 1. Tim Snyder | Road to Port Williams |
| 2. Ed Marx | Alaskan Toadstool |
| 2. Tim Snyder | Sequim Sunset |
| 3. Ed Marx | Chilean Senorita |
| 3. Tim Snyder | Grays Marsh Farm |

Projected Images - Group B Special (Arches)

- | | |
|--------------------|-----------------------|
| 1. Steve Bailey | Hallway Arches |
| 2. Jonas Benjamins | South Window |
| 2. Jonas Benjamins | Landscape Arch |
| 3. Steve Bailey | Gate Arch |
| 4. Steve Bailey | Santa Barbara Mission |

Prints – Group A General

- | | |
|--------------------|-----------|
| 1. Bob Schlechter | Ripples |
| 2. Ken Timm | Rock Fish |
| 2. Bob Haspel | Pump |
| 3. Bob Haspel | Scale |
| 3. Ken Timm | Together |
| 3. Ken Timm | Wings |
| 3. Bob Schlechter | Tree Line |
| 3. Barbara Lippert | The Purse |

Prints – Group A Special (Arches)

- | | |
|-------------------|---------------------|
| 1. Duane Babibski | Hoh Trail Tree Arch |
| 1. Bob Schlechter | Private Gate |

Prints – Group B General

- | | |
|---------------------|--------------------|
| 1. Scott Erickson | Acorn Woodpecker |
| 1. Sandy Schlechter | Prickly Perch |
| 2. Roy Kropp | Colophon Café |
| 2. Jonas Benjamins | Old Man |
| 3. Scott Erickson | Mad River Boulders |

Group B Special (Arches)

- | | |
|--------------------|------------------|
| 1. Roy Kropp | Funtastic Arches |
| 2. Roy Kropp | Rotundra Arches |
| 3. Jonas Benjamins | Skyline Arch |
| 3. Mary Crooks | Japanese Bridge |
| 3. Jonas Benjamins | Day Trip |



© Glass and Apartments by Jim Martin



© Wings by Ken Timm



© Mad River Boulders by Scott Erickson



© Prickly Perch by Sandy Schlechter



© Corrosion by Barbara Lippert



© Fantastic Arches by Roy Kropp



© Second Beach Predawn by Larry Barnes



© Old Bug Collector by Steve Rankin



© Second Beach Sculpture by Duane Babinski

PAT BATES DIED ON DECEMBER 14, 2010

Pat Bates was an active member of the Olympic Peaks Camera Club from 1990 to 2007, when she quit due to her health.

Pat was a teacher all of her life living in Washington, Oregon and last in California. She lived her last years with her friend Betty Brunk in Sequim.

Her favorite photos were of nature and landscapes. She served as print director and several years as hostess for our refreshments.

In 2006 Pat was awarded the Howard Rix Service Award. She will be remembered by all who knew her.

