

The PILCHUCKER

September
2021

Newsletter for Pilchuck Camera Club – Everett Washington

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Cover Image: God's Country – Sonya Lang

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The Pilchuck Camera Club Newsletter

Serving members from the Puget Sound Area of Washington State



Pilchuck Camera Club

The Pilchuck Camera Club was organized June 12, 1964 and is a member of the Photographic Society of America (PSA) and the Northwest Council of Camera Clubs (NWCCC). Membership is open to any-one interested in digital photography. Club meetings are held at 7:00 p.m. on the second Thursday of each month in the Baker Heights Social Hall, 1401 Poplar Street, Everett, WA. Note: **Zoom** until further notice.

Pilchuck Camera Club Web Page: <http://www.pilchuckcameraclub.com>

Members of:



Northwest Council of Camera Clubs (NWCCC)
<http://www.nwcameraclubs.org>



Photographic Society of America (PSA) Web Page: <http://www.psa-photo.org>

<p>2021 Officers</p> <p>President – TBD</p> <p>Vice Presidents – TBD</p> <p>Treasurer – Sherrie Tallman</p> <p>Secretary – Sonya Lang</p> <p>Standing Committee Chairpersons Membership: Social - Renata Kleinert Sunshine: Renata Kleinert Club Competition : Bill Schwarz PSA Club Representative: Sonya Lang NWCCC Delegate: Renata Kleinert Field Trips: Open Point Records: Bill Schwarz Historian: Open Pilchucker Editor: Bill Schwarz Web Master: Steve Lightle</p>	<p>COMING EVENTS</p> <p>September 9, 2021 Monthly Club Meeting: Zoom</p> <p>By EOD September 5, 2021 3 Regular Competition Images 3 Challenge Images (Arch – continuer from last month) 3 PSA – Travel To: pilchuckcameraclub@gmail.com</p> <p>Dimension requirements for regular and challenge submitted images: No larger than 1920 pixels wide or 1080 pixels tall. “My Title – My Name.jpg”</p> <p>Separate email for each category (please) and the topic in the subject</p>
	<p>Program: <i>Contemplating Our Fine Art Photography: Looking Behind the Image</i></p>

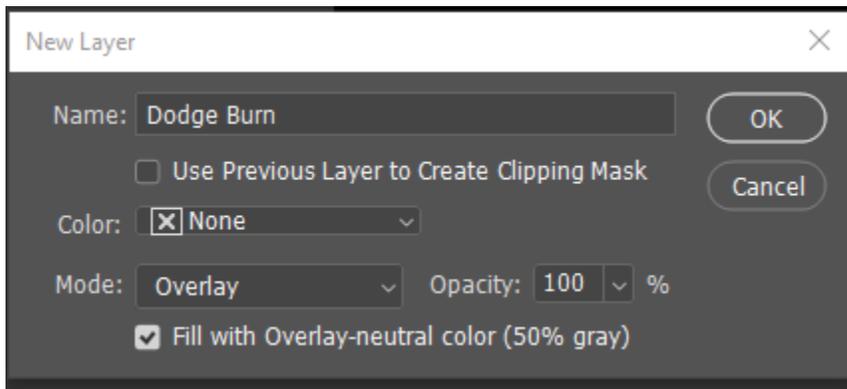
Pilchuck Camera Club Meeting Minutes

Meeting was not held.

Non-Destructive Dodge and Burn

The normal Dodge and Burn tool in Photoshop is destructive. Here is one way to make a Dodge/Burn adjustment layer. In essence, the idea is to create a layer that is a neutral fill and use the paintbrush (white – dodge and black - burn).

Make Layer as shown



Choose a Paintbrush and set Opacity and Flow as desired (10% or so is a good starting spot)



Set swatches as Black (burn) and White (Dodge). Switch back and forth as desired.



And then paint to lighten and darken. Since it is a layer, you can easily discard or update.

If you like it, create an Action for the next time.

September Presentation - Contemplating the Fine Art of Photography



Janice Koskey enjoyed a long career as an English teacher and district administrator in Lynn, Massachusetts public schools before avidly taking up digital photography upon her retirement in 2008. Since then, she has learned the technical aspects of making photographs, and more recently has focused her study on contemplative photography and the connection between individuals and their art.

Much of her basic photographic learning and encouragement has come from the Greater Lynn Photographic Association which she joined in 2011. Janice now leads a critique group there called Artistic Vision where she joins others in finding a personal photographic voice by looking more deeply into their images and becoming articulate about them.

After traveling and photographing places around the world, Janice created slide shows which she presented in various venues. Her love of writing motivated her to become a regular contributor to the PSA Photo Travel Division online newsletter in a column on Tips for Travelers. Janice also published an article on contemplative photography in the PSA Journal.

As a member of the Griffin Museum of Photography, the Galleries at Lynn Arts, Marblehead Arts Association, and Rockport Arts Association and Museum, Janice exhibits her work regularly and has won many awards.

(Presentation Description)

Contemplating our Fine Art Photography teaches us how to look behind our images and articulate the story that resides there. The presentation helps us to understand the motivation, meaning, or metaphor that make our photography speak about our experience on both sides of the camera lens. The presenter draws from the study of literature to help us unlock the plot, characters, setting, theme, and point of view of our photographic endeavors.

Her slide presentation is filled with examples of photographs that depict these elements as well as gestures and symbols. It shows how mood or feeling in a photo can reveal the essence of a scene, the wonder of the viewer, or something from the heart of the photographer herself.

An article by Janice Koskey in the February 2020 PSA Journal ([link](#)) will help explain the ideas in this interactive slideshow/lecture.

Contemplating the Fine Art of Photography:

Looking Behind our Images

We see with our eyes what we feel in our hearts. For years we have used our vision to capture and create our photographs. We enjoy them, enter them into contests, get feedback, and improve. Once the technical aspects of our work have been basically mastered and we approach the fine art of photography, questions may arise such as, “So what?” or “Now what?”

At this point we may need a fresh dimension for our photographic practice, another way of looking which may enliven and enhance it. Applying for artist membership in art associations, submitting pieces into a juried show, creating a portfolio, or writing an artist’s statement require of us a deeper thinking into our work. Savoring the moments before, during, and after clicking the shutter and reflecting upon the relationship of our images to our lives may engage us in the metaphor and meaning behind our experience of photography.

While a contemplative look into our most intriguing images may be appealing, some may perceive it as a challenging pursuit. Where do we begin? One of the ways to look behind our images and discover their sometimes-hidden agenda is through writing. Julia Cameron in her classic book, The Artist’s Way, suggests extensive writing about our art. If we take time out to sit with a key photograph and ask ourselves questions, answers may emerge that have not yet occurred to us. Whether we write them down or hold them in our thoughts, the results will be insight into the artistic purposes that have motivated us and a greater understanding of the work we have produced.

Contemplating a Photograph

Find a quiet place to focus on a photograph or body of work that you would like to reflect upon. Consider the ideas below and think about or jot notes on the impressions that come to you.

- What was your state of mind at the time of capture, and what attracted your eye?
- What feelings are evoked when you look at your photograph now?
- Does it trigger memories or have any connections to your past or present life?



Sharing my personal exploration into a few of my favorite photographs will help illuminate the procedure. When I contemplated the image entitled “A Father’s Love” I recalled the moment of capture on a water taxi in Puerto Vallarta where suddenly the transit resembled a roller coaster ride. A young boy on the bench in front of me was scared, and his father used his steady hand and strong arm to reassure him.

“A Father’s Love”

I quickly switched my camera into the “action” setting and as the horizon tilted and the boat swayed, I snapped a continuous series of a father caring for his child. After this photograph was processed, printed and studied with concentration, I discovered that I was attracted to the fatherly protection, a story about which I had limited experience having lost my own loving father at an early age. Drawn to scenes of fathers and their children, I have since created a body of work on the subject, one that holds much connection and emotion for me, and one that also addresses the larger questions of independence and relationship in my life.

Because photography is a visual art, we can also consider gesture and mood in the search for themes and meaning in our work. An open boat slowly moving in gentle currents with no agenda of its own dominates the image “Solace”. Absorption into this image led me to reexperience being drawn regularly to that boat while going through a particularly stressful time. On this day the dinghy was close enough to shore that I could feel its subtle stirring and be soothed by its soft touch on the grasses. The title emerged as a metaphor highlighting the significance of the image, peacefulness in an often-chaotic world. The response of viewers to this image suggests that others could feel the solace too.



“Solace”

Gesture and atmosphere in our photographs can sometimes be ambiguous as is “Little Boy Blue” making his way through a foggy wood. To me this innocent boy, like the child in all of us,



is striving to make sense of a bewildering world? To other viewers different questions occurred. Did he simply lose something, or is he emerging into the person he will become? Is this a nursery rhyme or might it be a photograph depicting quintessential childhood? In discussing the mood and feeling in this image I found that it affected people in a variety of ways, yet its underlying universal appeal could be the element that moves it into the category of fine art. Whatever the interpretation, our ever-present inner child may at times be exposed through photography.

“Little Boy Blue”

In that spirit a final question arises. Are photographs the inside out? If our inner life is indeed engaged creating photographs, how does it translate into our often go to Florida to observe and photograph birds natural habitats. Usually these images are uplifting, dynamic, as is the breeding egret shown in “Mating Dance” Looking behind a bright and lively image such as this, I appreciate the sheer beauty of nature and I feel and share the universal drive to survive.



made from when we are images? I in their colorful and Dance.”

“Mating Dance”



On my excursion south after the death of a friend, however, quite another sensibility was at play. My eye was attracted to a different type of image, one that would lend itself to black and white silhouette. “Sorrow” is one such image. The low drooping of the cormorant’s head, the glowing touches of light against dark, and the stark angles of branch and bird spoke to me of sadness. Allowing the creative forces of nature to reflect my inner state not only produced a provocative image but seemed to help purge the grief.

“Sorrow”

Contemplating our finest art uncovers a path to the continuance of our photographic journey. Each image holds another set of ideas, feelings, and truths. Connecting photographs to our lives not only deepens our art and suggests opportunities for creating and promoting bodies of work, but it also helps us articulate who we are as photographers. Getting together in small groups with like-minded friends who are also exploring the questions of So What? and Now What? can provide the support needed to critique our photographs at the levels of technique, content, and form and also can encourage us to delve into the next layer and discover the story, soul, and poetry behind our images.

Regular Competition Awards

No contest this month. Submitted images will judged at a later date.

Challenge Competition Winner

No contest this month. Arch – will continue into September.

