

FEBRUARY, 2021

Crystal Lake Camera Club

Serving Crystal Lake, IL and Surrounding Communities Since 1980



Saint Mary's Church

DPI Monochrome by Teresa Baber

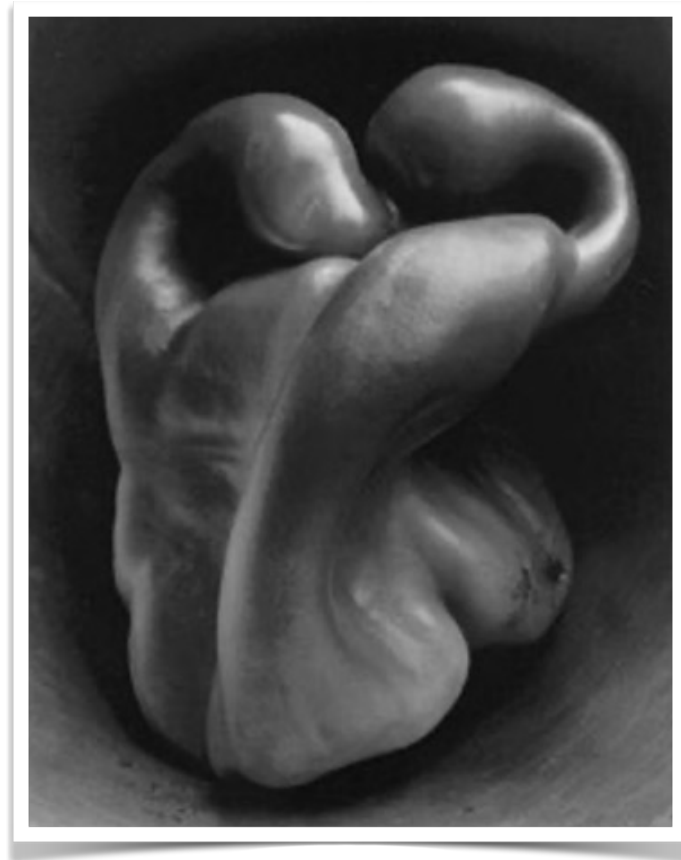
Award and CLCC Print of the Month for December 2020

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Let a Favorite Photographer Be Your Guide

Grace Moline, CLCC President



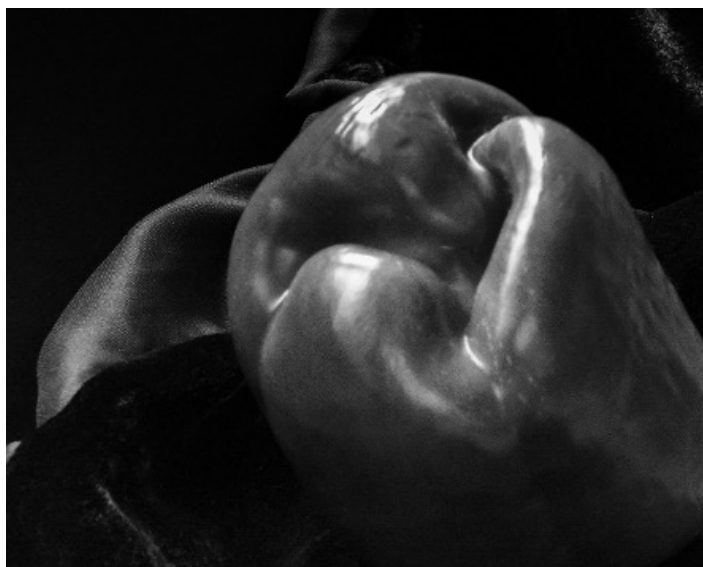
Edward Weston
Pepper Number 30

At one time or another, all great artists have copied other artists' work to learn from them. So, my suggestion to you is read up on some famous photographers whose work you like. From that, you can recreate your interpretation of that artist's photograph. It's fun to learn about photographers that you admire and then experiment.

I had the book *Edward Weston, Aperture Masters of Photography, Number 7*. In it was his Pepper Number 30, which was to be my inspiration for my series on peppers. As my book didn't have any detailed information on how Weston made the picture, I went to the internet and found quite a bit of information. What I based this on was the account that photographer, Marc Silber gave about his tour of Edward Weston's home in Carmel, California by Weston's grandson, photographer Kim Weston ([Link to story: Pepper Number 30](#)). There is also a video here of the studio. Kim said that Edward used a view camera when he made this particular picture on August 3, 1937. Edward came up with the idea to use a tin funnel to create the soft reflective light he wanted. When Edward tried to get close to his subject, he couldn't get sharpness he

wanted because of the narrow depth of field. So he made his own stops for his camera, essentially creating a pinhole camera with his f/240 aperture. Edward had been experimenting with long exposure but with this shot, Pepper No. 30 of 37, he needed the ultra-long exposure of 4-6 hours at f/240. This shot became the most famous of the series. It was a single green pepper that has been compared to a sinuous human torso. All of his peppers have an abstract quality. Another aside is that Edward Weston hated when people attributed sexual qualities to his peppers. As he said, they're just peppers.

Here are a few of the results of my 12 pepper series, which pales in comparison to Edward Weston's. But it was a fun experiment for me in setting up the backdrop of a scarf and finding things to prop up under the scarf to get the positions I wanted with the pepper. I did the pictures in color and black and white. I used NIK Silver Efex Pro for the Mono pictures. I also did one that I set in camera to shoot as black and white that came out pretty good. The first Mono was done in NIK Full Spectrum and the 2nd one was in Graduated Neutral Density 1. These 4 were done with a F16, 1/20 exposure and a 2500 ISO.



Do you prefer the Black and White versions or the Color? Would you like to do a challenge like this? Let me know. I'd love to hear from you!

LOOKING AHEAD - CLUB MEETING CALENDAR

CLCC meetings are always on the first Tuesday of each month at 7 p.m. and will remain Zoom meetings until it is safe to meet in groups. Before each meeting, members are sent an invitation and passcode by Margie Paffrath.

Competitions are always at the February, April, October and December meetings.

February, 2, 2021
March 2, 2021
April 6, 2021

Competition and Show & Tell, Theme: **RED**
Lisa Langell, Presenter (more information soon!)
Competition and Show & Tell

The Long Road From Color to Color Photography

Submitted by Karl-Heinz Gabbey

Color, color everywhere... We live in a world of colors...

Mankind's first records originated with paintings in caves from the Paleolithic era or "stone age." These paintings were done 17,000 or more years ago by artists whose media were colored pigments composed of mixtures that contained ground

minerals, vegetation, charcoal, and animal fats. The most famous of these ancient paintings are in the Lascaux Cave located in southwestern France.

Color was essential in ancient humans' portrayal of "their world": "Reds, yellows, and blacks (at first) were the dominant colors. Red was provided by hematite, either raw or as found within red clay and ochre; yellow by iron oxyhydroxides; and black either by charcoal or manganese oxides." (For more on the Lascaux Cave, [CLICK HERE](#).) Most of these colors were readily available in the surrounding area, but some came from a hundred or more miles distant which indicates the possibility of trade. Though the array of colors was limited to earth tones, Paleolithic humans left a remarkable record of their artistic achievement plus their knowledge of astronomy. The animals they painted on the cave walls at Lascaux corresponded to the constellations. The important factor in the art of these early humans was a definite color-consciousness. They seemed to depict their environment as accurately and as as naturally as possible with available colors.

Over ten thousand years separated Paleolithic man from the great civilizations of antiquity. Even In the early years of Mesopotamia and Egypt, advances in the variety and shades of colors increased substantially. Colorful art became an integral part of early urban life in ancient civilizations. Humans continued to expand their use of colors not only to enrich the aesthetic quality of their cultural environments, but also to leave records of their accomplishments.



Colors in all ancient civilizations served a variety of purposes beyond the aesthetic. Among the most important was to pay homage to deities and their spiritual worlds. As a result, colors and religions formed close bonds. Through these early religions, colors acquired strong symbolic meanings that also helped to bring unity to these cultures. Colors became vital contributors to social cohesion. Nowhere was this more true than in the ancient Egyptian, Chinese, and Meso-American civilizations.

During the Paleolithic era, some colors like red (ochre) were in abundance while others were rare or nonexistent. The most prominent among the nonexistent was blue. Why didn't Stone Age humans produce blue? Certainly, there was an awareness of it. The colors of the sky and the waters of the oceans were blue then as they are now. The explanation for the absence of blue has to do with coincidence and an insufficient knowledge of chemistry. Blue, unlike red, yellow, or black, did not readily exist in any obvious form that could be easily extracted from plants or minerals. The one exception is lapis lazuli, a semi-precious, deep blue stone that was mined in a remote, mountainous region of Asia that eventually became Afghanistan. (For more on blue, [CLICK HERE](#).) By geologic coincidence, Lapis lazuli was only found in this isolated, remote part of the world.



Through trade, lapis lazuli made its way to ancient Mesopotamia and Egypt where it was prized as a gem stone. The Egyptians tried to convert lapis into a paint, but failed in their attempt. The Egyptians did discover a complex formula and method of production of blue circa 2500 B.C. Today's archeologists and associated scientists are still baffled by how the Egyptians achieved this incredible feat without very advanced scientific knowledge, most specifically without the periodic table of elements. (For more on this, [CLICK HERE](#).)

The Egyptians used their shade of blue for many purposes, from painting ceramics and statues to decorating tombs.” The ancient Greeks and eventually the Romans inherited the Egyptian formula for blue which was then lost after the fall of Rome circa 500 A.D. (For more about blue in ancient Greece, [CLICK HERE](#).) A plant called “woad” a native of Central Asia found its way to Europe in the early Middle Ages where it became the source of blue dye for cloth. The

blue from woad was used as a color for medieval illuminations.

The ancient civilizations in the West that ended with the Roman Empire set the stage for the European Middle Ages and the Renaissance. Both the colors and the arts in the centuries from 500 A.D. to 1500 underwent dramatic changes in styles that coincided with the growing power of the Catholic Church and the ascendance of medieval feudalism. The realism of Greco-Roman art gave way to symbolic medieval art in which perspective and proportion were not artistic priorities. In the mostly illiterate world of the Middle Ages, symbols, particularly religious symbols, replaced written texts as means of communicating the Gospels and other religious works to the broader society. Religious symbols also had their symbolic colors:

- **Purple**, a royal color since ancient times, is also associated with repentance. It is the liturgical color for Lent and Advent.
- **White** symbolizes innocence, purity, and virtue. To this day it remains the representative color for all of the Christian high Holy Days, such as Christmas and Easter.
- **Black** is regarded as the symbol of death and mourning, although in some instances it could represent power. Black is the color associated with Good Friday.
- **Red** is the color of Pentecost and symbolizes the Holy Spirit. During the Medieval period it represented the blood of Christian martyrs.
- **Green** glorifies the season of Epiphany. It celebrates fertility, nature, bounty, and hope.
- **Yellow** (gold) symbolizes hope, light, and purity. When combined with white, it is the symbolic color for the Easter season.
- **Blue** embodies heavenly grace. The Virgin Mary is often depicted wearing blue.

(For more information on color symbolism in Christian Art, [CLICK HERE](#).)



A rare and very expensive, deep shade of blue called “ultramarine” was in high demand by artists from the late Middle Ages of the 14th century through the Baroque era of the 17th and 18th centuries. Ultramarine was a powdered derivative of lapis lazuli that the Egyptians once tried to produce, but failed in their attempt. Due to the veneration of the Virgin Mary during the late Middle Ages, artists prized ultramarine as the color for her garb. Ultramarine continued to be in high demand by artists during the Renaissance and in the following centuries. During the 17th century, Vermeer used ultramarine in several of his paintings, the most famous of which was “The Girl With the Pearl Earring.” Its rarity made ultramarine extremely expensive. Vermeer died in debt largely caused by his abundant use of this beautiful shade of blue. (For more on this, [CLICK HERE](#).)

The Renaissance (1300’s to 1500’s), centuries before photography, gave a huge boost to the idea of reproducing nature in paintings, in frescoes, and also in three dimensional sculpture. Life-like portraits were also considered “natural.” Around the latter years of the 1200’s, painting evolved from the beautiful, but static symbolism of the medieval period into detailed realism with a revival of perspective and proportion plus an emphasis on the human form that characterized ancient Greco-Roman art. Italian artists of the 14th century revived the great classical art forms of the ancient world and applied their genius to further the development of what became the spectacular art of the age.

It didn't take long for other Europeans, particularly Dutch, German, and French artists, to match the skills of their Italian teachers. Many of the paintings of the 1400's and 1500's were so detailed and realistic that they resembled modern color photographs. One such remarkable painting, "The Ambassadors," (1533) was done by Hans Holbein, the Younger, a German artist who became the court painter to Henry VIII of England. (For more on "The Ambassadors," [CLICK HERE](#).)

There's an added treat for the viewers of "The Ambassadors." Can you find a not so hidden, though distorted object (anamorphosis) in the picture? If you've found it, can you tell what it is? Holbein was a Renaissance genius. Among the



elements that make his painting incredible is his mastery of lighting. Without doubt, he would have been an exceptional photographer. One may wonder if Renaissance artists ever imagined a mechanical instrument that could take color pictures?

The Renaissance became the pivot point in art that led to photography. The fundamental principles of art —perspective, proportion, and nature —that were established during the Renaissance remained the same until the latter part of the 19th century. Even early cameras and lenses were designed to conform to the essentials of Renaissance art: perspective and proportion.

It seemed as if by mid-19th century, all the genres of art throughout history had been devised already. What was left to invent anymore? By coincidence, photography appeared at the right moment. By the 1850's, this "new art" had established itself. Even in its black and white format, photographs presented details that could improve on the ones artists might render in paintings. Plus, processing photographs took a fraction of the time it took to paint a picture at a fraction of the cost. Members of a growing middle class would now be able to afford family portraits.

Photography was a technological triumph, but there was something missing - color. This was not lost on photographers and the public of the time. There was a calling for color photos, particularly portraits. The first attempt was hand colorization of photos. This process was time consuming, added to the cost, and lacked the authenticity of an "in-camera" color photo. The hand coloring process continued with varying degrees of success into the first years of the 20th century, but the desire of professional and the growing number of amateur photographers was for an affordable in-camera process.

The first actual color picture was accomplished by the Scottish physicist, James Clerk Maxwell, as early as 1861. Maxwell used a red-green-blue color filter technique. He was credited with taking

the first true color picture. (For more on this, [CLICK HERE](#).) Two French scientists, Louis Ducos, Hauron and Charles Cros also experimented with color photography. In 1868, Hauron also used a filter process for taking the picture, but used a different method for printing the photograph. The process was complicated, expensive, and did not receive wide acceptance from photographers. Regardless, Maxwell's and Hauron's efforts were considered important steps that encouraged further research and development of a color process.

The quest for a simple, reliable, color process continued throughout the second half of the 19th century. No fewer than nine major processes existed between the end of the 19th century and the 1920's. One successful process is intriguing due to the resulting crisp images with subtle, but beautiful colors that it produced. The inventors called it "autochrome." Autochrome was developed



in France by two brothers Auguste and Louis Lumière. This process involved the manufacture of glass plates covered with microscopic, multi-colored potato starch grains and charcoal powder that acted as minute colored filters. What could be a more "natural" material than ordinary potato starch to make the transition from black and white to color photography? Many of the autochrome images are over a hundred years old, yet have the look of photographs that could have been taken today.

The image above is an autochrome picture taken in 1907 by Alfred Stieglitz of his daughter, Kitty. (For more information on this autochrome, [CLICK HERE](#).)

Color photography continued to progress into the 1920's, but a mass-produced, consumer version wasn't available until well into the 1930's. Eastman Kodak put a 16mm Kodachrome movie film on the market in 1935 that became a precursor to the Kodachrome 35mm film that Kodak introduced in 1936. In the same year, Agfa, the German film manufacturer, introduced its version of a 35mm film, Agfa-Neu. The essential difference between the Kodak and Agfa versions is that Agfa's was easier to process. The Agfa film could even be developed at home. After the war, American forces confiscated Agfa's patents and Kodak became a beneficiary of Agfa's research. "With the perfection of dye-based multi-layer color films such as Kodachrome and Agfa-Neu, a new, lasting era of color photography had dawned. The quest for color - a search that had begun with the announcement of the invention of photography nearly one hundred years earlier - was over." (For more on the history of color, [CLICK HERE](#).)

Color photography is permanent. It still took more than ten years after World War II for color photography to surpass its black and white relative as the more popular choice among professionals

and consumers, but has the long road from color to color photography reached its final destination with digitalization? If not, in which direction will it go?

Epilogue

My writing was really about all colors because that's how we see the world. It was quite natural that one of mankind's quests from the dawn of humanity was to reproduce those colors for artistic, religious, eventually commercial, and just in the past 170 years for photographic purposes. One thing for sure is that without the many developments and refinements of all colors in pigment or in dye forms through the millennia, we would not have today's color photography.

After many readings about colors, the development of the color blue intrigues me the most. For millennia, it was the rarest of colors. It didn't become prolific and as affordable as the other colors until the creation of synthetically produced dyes in the early 19th century. When I now see the color blue in any shade on my color TVs with the latest LCD screens or I see the blues in the photographs that I take with my digital camera, my appreciation for blue has become reverential.

CRYSTAL LAKE CAMERA CLUB OFFICERS

See The Club Directory For Contact Information

| | |
|-----------------|--------------------------------|
| President | Grace Moline |
| Vice Presidents | Rich Bickham Judy Jorgensen |
| Secretary | Margie Paffrath |
| Treasurer | Andy Gruber |

YOUR IDEAS MATTER!

Do you have a story, images, trip, post-processing technique, event, etc. that would be good for Camera Club members to know about? Your submissions will make this newsletter valuable! Write it up, and send it to **Steven Szalaj, Newsletter Editor** at the email address in the club directory.

Support Personnel

See the Club Directory for Contact Information

| | | | |
|------------------------|-----------------------------|-----------------------|----------------|
| Past Presidents | Al Popp, Chuck Rasmussen | Membership | OPEN |
| Newsletter Editor | Steven Szalaj | Publicity | OPEN |
| Webmaster | Sandy Wittmanu | Competition Chairman | Rich Bickham |
| CACCA Delegate 1 | Lance Lagoni | Competition Assistant | John Williams |
| CACCA Delegate 2 | Jeff Chemelewski | Competition Judges | Ken Farver |
| Education | Peter Pelke II | Small Groups | Maureen Harris |
| Advisor | David Jilek | Outings | Andy Gruber |
| Advisor | Jim Pierce | Refreshments | Larry Swanson |
| Facebook Administrator | Scott Migaldi | Librarian | OPEN |
| | | Mentor Program | Paul Minkus |

DECEMBER 2020 COMPETITION WINNING IMAGES

**Sunrise From a
Hotel Nook**
DPI Color by
Rich Bickham
Award



Monument Valley
DPI Monochrome
by Peter Pelke II
Honorable Mention

Red Tail Hawk

DPI Color by
Larry Luzon
*Honorable
Mention*

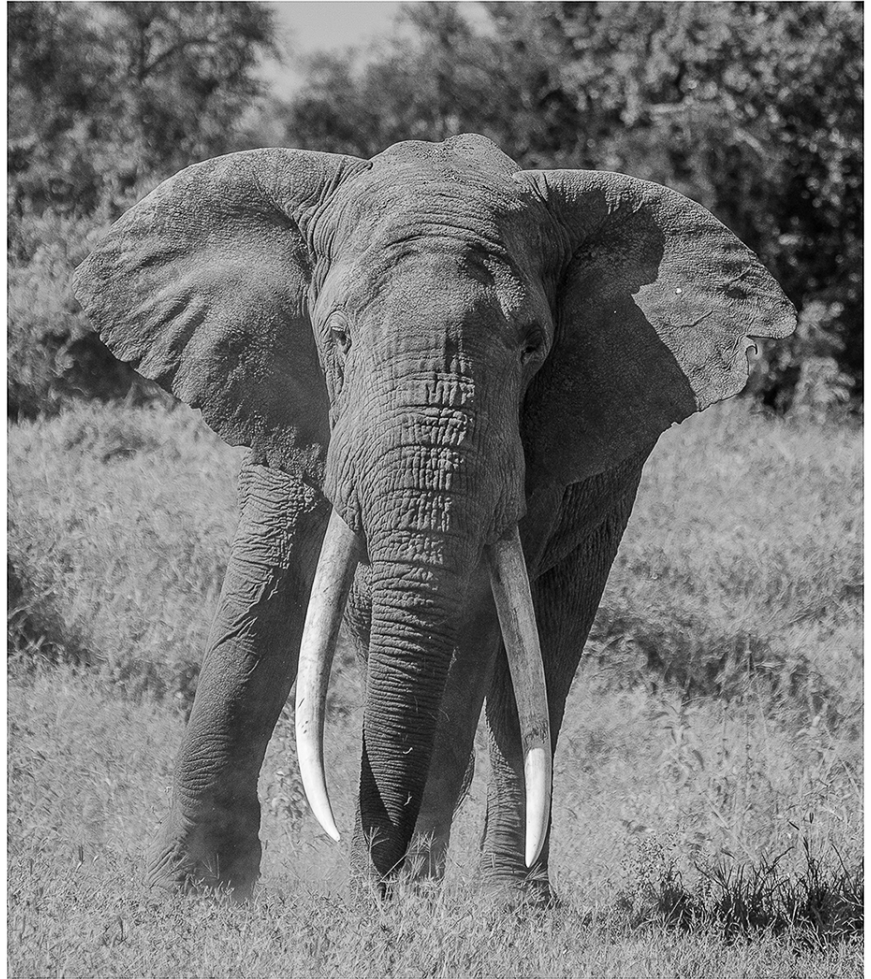


Huntley Duck Club
DPI Color by Jeff Stipes
Honorable Mention

Big Tusker (Bull Elephant)

DPI Monochrome by Joe

Norton

Honorable Mention**Beneath the Stairs**

DPI Color by Grace Moline

Honorable Mention