

SVNP NEWSLETTER, JANUARY, 2025

INCLUDING MINUTES OF THE JANUARY 9 MEETING

There are currently opportunities to give presentations starting as soon as February, 2025. As usual, any suggestions you may have for programs – especially of a how-to nature – would be appreciated. Please email (wah@waynehallphotography.com) or call (978-443-9226) Wayne if you are willing to give a presentation yourself or if you know of someone to recommend.

This meeting was held over Zoom.

Semi-annual Member Images Evening - Dominant Color

Some participants reported being puzzled by the tension between the implied specificity of the phrase *dominant color* and the lack of any other directions. While some participants took the invitation to show images across a range of colors, but dominated by one color or another, others restricted their offerings to only a few colors. White and black featured in more than a few images. Several begged the question of whether to be dominant a color must have an overwhelming presence or simply be a telling accent in an otherwise blandly monochromatic image. Consequently, the evening was enlivened and enriched by the many individual responses to the theme.

Nicole Mordecai had five fine images to exhibit, all tending to orange shades. The first of the group was an image showing a coyote matching its surroundings quite effectively. It was followed by an owl blending nicely into the tree surrounding its hole. Next, Nicole showed an image of a white flower with a teensy orange bug. It had been warmed substantially. Participants divided on whether this small, but intense, accent was the dominant color. The group finished out with two insect photos. First, a dragonfly (Halloween Pennant) on a grass seed head in golden light followed by a close-in shot of a frame of bees (with queen). This last provoked a short conversation on composition and possible treatments of negative space.

Carol Walsh started by explaining that she found the theme challenging and, as a result, limited her offerings to two main colors,

blue and green. The first image featured a calm lake surface in which one could both see stones projecting from it in the near foreground which blended into a reflection of the sky and Mount Hood further away. Next, we had a photo in portrait mode from Belize featuring Caribbean color water in front of a deep blue sky with clouds in a line near the horizon. Then, several shots from closer to home: one from Stonington and three from Sebec Lake, all featuring a blue sky reflected in water. Lastly, we were offered an image of the moon and its light reflected on a pond, shortly post-sunset.

Hendrik Broekman showed five images in support of his thesis that one true dominant color is the golden light of the low sun.

Karin McQuillan showed, for her first offering, an image of mountains & clouds dominated by blue. She then shifted to orange for several images, the first of which was of red rock in Zion NP. The next was a golden hour photo of a strikingly orange contrail in front of paler orange clouds, all in front of a normally white crescent moon. Blue and gold, what's not to like? The meta point of the image is the effect of the atmosphere on light. After all, each item was illuminated by the same light source. Next, an image of the sunset near winter solstice at Julia Pfeiffer beach (Big Sur). The orange sky surrounding the sun seems to be the dominant color even though it is framed by larger expanses of dark rock, accented with red lens flares. Finally, a photo of Lake Leakey in shadow, under a deep blue sky containing cloud faces lit with late yellow light.

Jean Fain brought five different colors to the table. First, from Duxbury Beach, a Snowy Owl in flight. Jean has had a successful season of owl hunting. For example, at Duxbury beach, she encountered a Snowy on three out of four visits. This may have been helped by Logan airport's practice of relocating Snowies to Duxbury beach. For red, Jean offered a Cardinal seen out a back window perched in a Sycamore. Jean had occasion to reflect on a previous image of the same subject and was struck by her progress as a photographer. Practice works, something musicians and athletes learn early. Black came next; a paddle boarder in a black wet suit seen on New Year's Day at Castle Island. An orange GoPro on the prow of the board popped out to everyone, posing the question of

whether a color confined to less than 1% of the area of the image can truly be considered dominant. A short-eared owl flying over last season's grass at Duxbury beach gave dun color a chance to shine. Last, but not least, a photo of a male Northern Harrier (a.k.a. Grey Ghost) put grey on the evening's scoreboard.

Likewise, **Ed McGuirk** brought five different colors to the evening, blue first. A tree on the Kancamagus highway, seen amidst fogs and a snowstorm, presented as very blue. Pink ensued with Mountain Laurel in the midst of flowering, shot in central Mass. A shot of Cadillac Mountain in the distance taken from Acadia NP featured a very yellow sky, courtesy partially of the time of day but especially of the Canadian wildfires of last summer. It was green's turn next – a fern shot from above revealing the plant's hexagonal symmetry. Red followed in the guise of a red maple in autumn rendered pastel by substantial fog. Ed's final color was white; a young sapling photographed on a snowy field.

Barbara Peskin chose to concentrate on red and showed two images of a Scarlet tanager that frequented her yard in the summer of Covid. One image was of the bird perched on a branch and the other was of the bird on the ground in the company of a catbird. A third image was of a Cardinal on a branch. Barbara followed this image with one in which she asked Photoshop's AI facility to provide some snow. This image sparked a five minute conversation among the group on using generative fill and its surrounding ethics including the desirability of disclosure.

Anne Umphrey showed a series of five iPhone close-up photos of leaves covered with dew. It was instructive how even the small sensor of the iPhone struggled to provide depth of field sufficient to resolve focus in the range between the surface of a drop and the valley over the main stem of the leaf.

Wayne Hall also offered varied colors, starting with upside-down black seedling flats shot at Stearns farm in Framingham. This was followed by red tractors at Stearns farm covered with snow. White was the predominant color but it was generally agreed that the red made a contribution to the photo's effect far greater than its

relatively minor presence in quantity and intensity might suggest. This was followed by a red! statement in the form of a Cardinal flower shot in Wayne's front yard. Wayne closed his group with a muted yellow/orange photo of leaves on the ground of Wadsworth cemetery early enough in fall colors for there to be plenty of leaves left on the trees in the scene. A path in a backwards-S shape, cleared amongst the fallen leaves, adds a nice compositional detail.

Despite dealing with audio problems in connecting to Zoom, **Tony Monteiro** showed two very enjoyable images. The first was of a painted turtle carrying an autumn color maple leaf on its back. The second was of a strawberry dropped in water shot through the side of a clear container. The presence and position of the bubbles lends a sense of an image caught at the height of the action.

Annual Exhibit

Our group's annual exhibit has been removed from Goodnow Library in Sudbury. We hope to see the same thirty-three images be mounted in April at the Betty Meyer Gallery, United Parish of Auburndale. In lieu of an opening reception, the exhibitors held a celebratory get-together on the afternoon of Sunday, December 22. It was very well attended and helped to spread cheer at the winter solstice.

Across the Web

How to Find Snowy Owls. Bob Duchesne comes across as good company in his videos and this is no exception. Lots of good information here. (9' 52'')

<https://youtu.be/RgR4X7ujwTo>

The Twelve Days of Christmas, reconsidered. Lolly Adefope is not a name we hear much on this side of the pond but her beautifully effective reading of this seasonal catastrophe, celebrated yearly, might be an introduction to you of a wonderful (and binge-worthy) British project, Letters Live.

<https://youtu.be/nBRvdCAgL4s>

<http://www.svnpweb.com/>

Upcoming SVNPN Programs

February 13 TBA

*N=Live at Newbury Court Only; Z=Zoom Only; H=Hybrid

Please Note – All meetings are held on the 2nd Thursday of the month, at 7:00 pm, either via Zoom or at our location (or both):

Great Room, Newbury Court
100 Newbury Court, Concord, MA

http://svnp.homestead.com/files/Directions_to_Newbury_Court_Great_Room.pdf

SVNP EXHIBIT CALENDAR

Group Exhibits

April, 2025 Betty Meyer Gallery, United Parish of
Auburndale, 64 Hancock St.,
Auburndale(Newton), MA (Continuation of
the show immediately above)

Individual Member Exhibits

SVNP members - please notify Wayne Hall (wah@waynehallphotography.com)
of your upcoming individual exhibits for posting on the SVNPN website.

Date	Member	Exhibit Location
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<http://www.svnpweb.com/>

An Invitation from your Editor

If having a meatier monthly read is of interest to you then, please, I invite you to send anything you may wish to contribute to future newsletters (a précis of an upcoming presentation, photos, personal news, reviews, neat tricks you find worth sharing, etc.) to me at henkbroekman@gmail.com. Please include SVNPNP in the subject line.

I especially invite presenters and members sharing images to select and submit files for illustrative purposes. I expect it would be possible to accommodate two images or so for main presenters and one each for after-presentation sharing. Generally, expect to see half-column layout along the lines of this example. If you have photos you may wish to share, please submit jpg files sized no smaller than 1200 px on the long side. Submission deadline will be 11:59 pm on the Monday following the meeting. Inclusion in any particular newsletter will be at my discretion based on newsletter length, distribution file weight, current workload, etc.

Hendrik Broekman



*Remains of Summer;
photo, Hendrik Broekman*