www.santarosaphotographicsociety.org

the Positive Print

The Monthly Newsletter of the

Santa Rosa Photographic Society

Serving Santa Rosa and Sonoma County for over 35 years

BACK IN 1980….
Phil Hann

The SRPS Library includes a variety of albums dating back more than 30 years.   I was looking through one that covered the first six months of 1980, and thought I'd pass on a few retrospective gems. Did you know that in 1980, …….

- Barbara Haskins, Marilyn Brooner, Elvira Lavell and Al Shelton all joined SRPS during the first half of that year. I guess you would have called them "new-B's" back then…. (Ok, I'll stop that).
- The competition categories were Black & White Slides, Color Slides, B&W Prints and Color Prints. Here's a 1st place winning color print from back then:
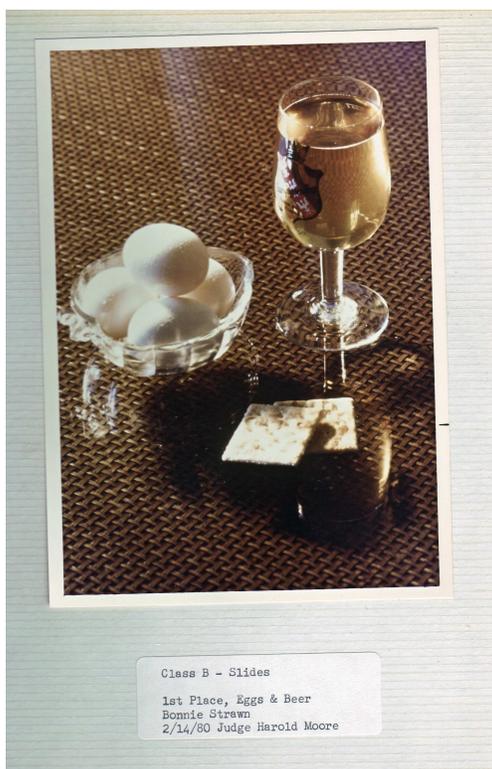
Class B – Slides

1st Place, Eggs & Beer
Bonnie Strawn
2/14/80 Judge Harold Moore

CALENDAR

JULY
02 Competition entries due 12:00m
06 Board meeting 7:00pm
08 Competition Meeting 7:00pm
22 Program: Greg Gorsiski, Making Painterly Images
23 Newsletter items to Bob

AUGUST
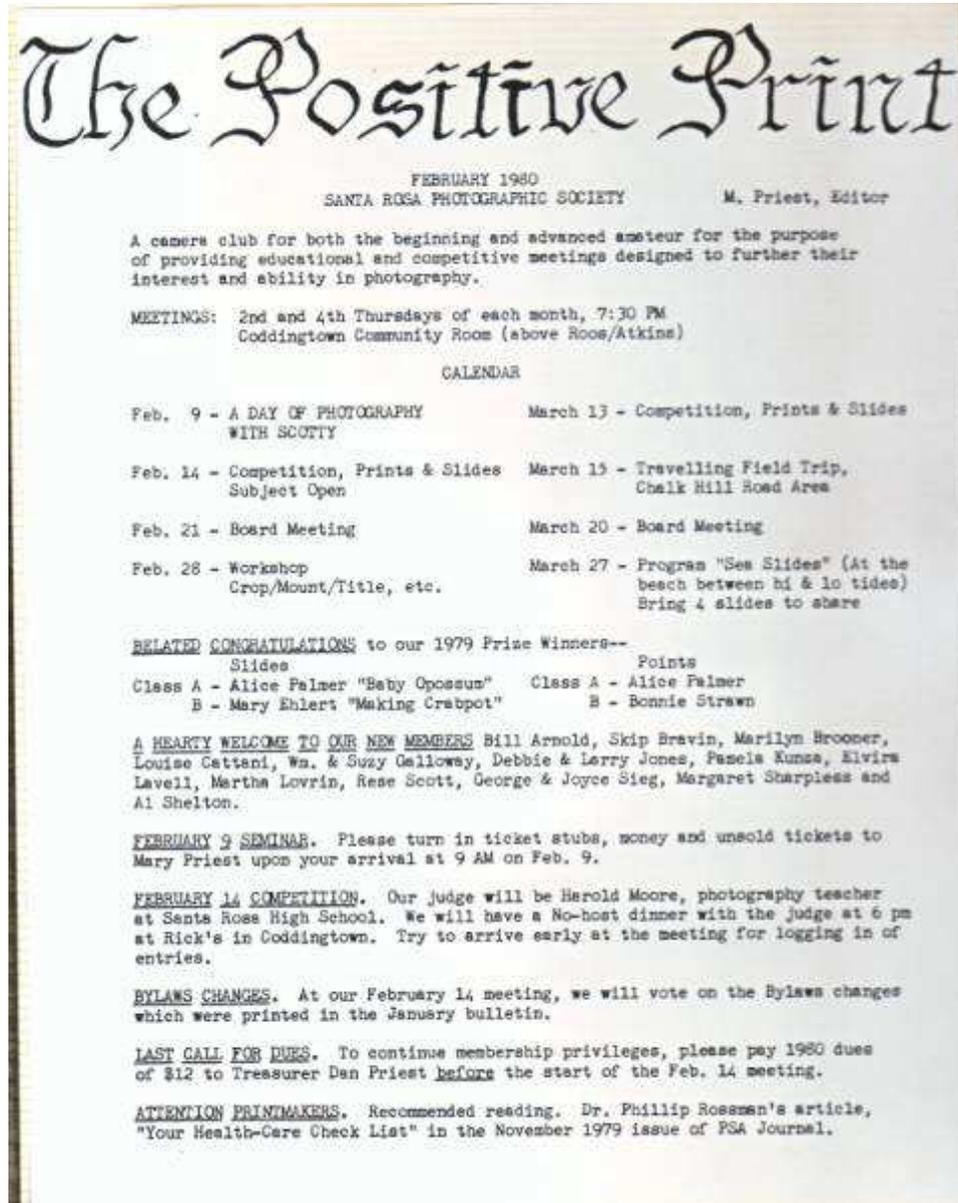06 Competition entries due 12:00m
12 Competition Meeting 7:00pm
26 Program: Salon; also David Henneman's Masters Presentation
27 Newsletter items to Bob

SEPTEMBER
03 Competition entries due 12:00m
09 Competition Meeting 7:00pm
23 Program: Equipment sale and share; also a presentation from Jeremiah, of Jermiah's Photo Corner in Santa Rosa. Show of Fair Winners.
24 Newsletter items to Bob

All the Positive Prints were typed…......on a typewriter. Here's an example:

The Positive Print

FEBRUARY 1980
SANTA ROSA PHOTOGRAPHIC SOCIETY   M. Priest, Editor

A camera club for both the beginning and advanced amateur for the purpose
of providing educational and competitive meetings designed to further their
interest and ability in photography.

MEETINGS: 2nd and 4th Thursdays of each month, 7:30 PM
            Coddingtown Community Room (above Roos/Atkins)

CALENDAR

Feb. 9 - A DAY OF PHOTOGRAPHY   March 13 - Competition, Prints & Slides
          WITH SCOTTY

Feb. 14 - Competition, Prints & Slides   March 15 - Travelling Field Trip,
          Subject Open   Chalk Hill Road Area

Feb. 21 - Board Meeting   March 20 - Board Meeting

Feb. 28 - Workshop   March 27 - Program "Sea Slides" (At the
          Crop/Mount/Title, etc.   beach between hi & lo tides)
                                                 Bring 4 slides to share

BELATED CONGRATULATIONS to our 1979 Prize Winners--
              Slides   Points
Class A - Alice Palmer "Baby Opossum"   Class A - Alice Palmer
      B - Mary Ehlert "Making Crabpot"   B - Bonnie Strawn

A HEARTY WELCOME TO OUR NEW MEMBERS Bill Arnold, Skip Bravin, Marilyn Brooner,
Louise Cattani, Wm. & Suzy Galloway, Debbie & Larry Jones, Pamela Kunze, Elvira
Lavell, Martha Lovrin, Rese Scott, George & Joyce Sieg, Margaret Sharpless and
Al Shelton.

FEBRUARY 9 SEMINAR. Please turn in ticket stubs, money and unsold tickets to
Mary Priest upon your arrival at 9 AM on Feb. 9.

FEBRUARY 14 COMPETITION. Our judge will be Harold Moore, photography teacher
at Santa Rosa High School. We will have a No-host dinner with the judge at 6 pm
at Rick's in Coddingtown. Try to arrive early at the meeting for logging in of
entries.

BYLAWS CHANGES. At our February 14 meeting, we will vote on the Bylaws changes
which were printed in the January bulletin.

LAST CALL FOR DUES. To continue membership privileges, please pay 1980 dues
of $12 to Treasurer Dan Priest before the start of the Feb. 14 meeting.

ATTENTION PRINTMAKERS. Recommended reading. Dr. Phillip Rossman's article,
"Your Health-Care Check List" in the November 1979 issue of PSA Journal.

(Disclaimer –"White-out" and "Spell-check" were not used during the making of this page)

- Al Shelton purchased a brand new projection screen for the club in 1980
- The SRPS membership dues were only $12 per year. That means our dues have increased at only 1/2 of the US inflation rate since then ….not a bad deal.

There's a lot more history to be discovered in those SRPS albums. Be sure to take a look at them yourself sometime.

NEWSLETTER INFORMATION AND CORRECTIONS:
Contact **Bob Walker**, Editor, The Positive Print
robertbobw@sbcglobal.net

Bulletin Board

Club Positions Open
Order of Importance

1. Field Trip Coordinator
2. Vice President
3. We could use a backup person to help manage the prints during competition meetings-i.e., when Nadine Amoss isn't there.
5. House Chair

Contact Phil Hann

New Members

There were no new members this month

Field Trips

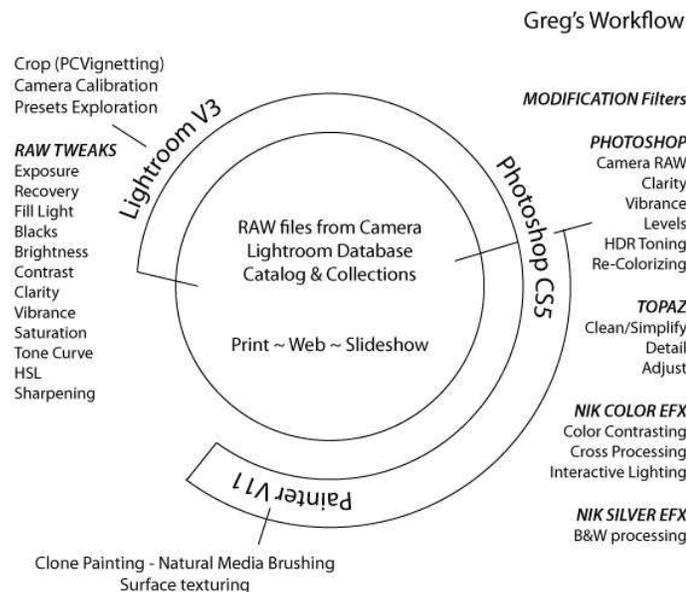**Wanted**
Field Trip Coordinator
There were no Official Field Trips
this past month.

Program Meeting   *July 22*   *Greg Gorsiski*
Making Painterly Images

Greg was asked to show the process/workflow for his painterly images. He has modified the presentation to show an all inclusive Workflow, his personal workflow. He will explain how it works. He can process images very, very fast but yet produce a very professional image. This is a must see presentation.

Greg's Workflow

Crop (PCVignetting)
Camera Calibration
Presets Exploration

Lightroom V3

RAW TWEAKS
Exposure
Recovery
Fill Light
Blacks
Brightness
Contrast
Clarity
Vibrance
Saturation
Tone Curve
HSL
Sharpening

RAW files from Camera
Lightroom Database
Catalog & Collections

Print ~ Web ~ Slideshow

MODIFICATION Filters

PHOTOSHOP
Camera RAW
Clarity
Vibrance
Levels
HDR Toning
Re-Colorizing

Photoshop CS5

TOPAZ
Clean/Simplify
Detail
Adjust

NIK COLOR EFX
Color Contrasting
Cross Processing
Interactive Lighting

NIK SILVER EFX
B&W processing

Painter V11

Clone Painting - Natural Media Brushing
Surface texturing

Exhibitions / Calls to Artists

Jeremy Joan Hewes passed on this announcement for the
Lux Photography Awards
(www.TheLuxAwards.com).

What is Lux?
The Lux Photography Awards is the newest and coolest photography competition around. We seek to find the best photographers in a variety of genres, and reward them with the some of the best photography related gear from an amazing set of companies and individuals.

Who Can Enter The Lux Awards?
For 2010, the Lux Awards are open to anyone in the United States or Canada. We hope to have an international competition with equally great prizes in 2011!

Who is Behind Lux?
The Lux Photography Awards were developed at the Eclipse Photography Institute, the place for serious photographers to learn more about the business and art of photography all online and in High Definition Video. Learn more about Eclipse Here

What Can I Win?
Our goal is to make this the most unique photography competition around. You can win everything from new cameras to trips, bags and more. For the most up to date listing of Prizes and Sponsors, visit our Prizes page.

Are there different Categories? What about Entry Fees?
No matter what category you enter, the entry fees are the same: $12.00 per image for everyone! There is no limit on how many photographs you can enter.

Categories:

The Natural World (Wildlife and Nature Images)
Bodies in Motion (Sports)
The Urban Landscape (Travel)
Universal Faces (Portraits)

Who Are the Judges?

The preliminary judges include Ralph Clevenger, Kelly Kirlin, and Brent Winebrenner. More judges may be announced before the competition officially commences. Learn more about our judges on the Judges page.

Many Contests Don't Respect Copyright, what about Lux.?
At Lux. we are committed to ensuring that photographers work remains photographers work. All the details can be found in our terms and conditions, but the main point is that you retain the copyright at all times, and the only thing we ask is that you allow us to use the images for contest promotion in the future, with attribution of course! We are photographers too, and we hate getting the wool pulled over our eyes. Any questions about our policies, shoot an email to us at info@theluxawards.com..

Good News

Congratulations to
Drew Jackson for winning
<u>5</u> Bronze Awards in the
Epson Pano Awards

I took this image in the museum at Auschwitz. They say there is no photography in the museum, but after reading a lot of brochures, I came to the conclusion that they didn't want photogs blocking the narrow isles trying to get the perfect image. It was a big challenge trying to negotiate my way around multiple travel groups sometimes numbering as high as fifty people to get shots here. It was a good thing I had lots of experience working fast.

The camera was placed flat against the glass and hand held. It is a single frame

Nikon D200; Tokina 12 - 24 ATX Pro Lens at 12mm; ISO 100, 2 secs. @ f 8, matrix metering; lighting effects enhanced in Photoshop CS4 + NIK Contrast

the EPSON international photographic

pano awards

2010   Bronze Award

After driving up the Colombia River Gorge from Portland for four hours in a driving rain, I finally had a small window of clear sky. I took this image then drove for three more hours through the driving rain to get back to our hotel.

This is a single frame image taken with a hand held camera..

Nikon D200; Nikon 70 - 200 2.8 VR Lens at 70mm; ISO 100, 1/160 sec. @ f 6.3, matrix metering; Conversion to black and white and multiple layer mask adjustments in Photoshop CS4.

I took this image this past spring on my trip to Scotland. It is a multiple image panorama constructed from four landscape images in Photoshop CS4. I used multiple layer masks and a touch of solarization in NIK to get the clouds and buildings the way I wanted them.

Hand held camera and multiple exposures in manual mode.

Nikon D90; Nikon 70 - 200 2.8 VR Lens at 55 mm; ISO 200, 1/125 sec. @ f 8 (-1 EV Compensation), matrix metering.

the EPSON international photographic

pano awards

2010   Bronze Award ⭐

Flower Drama

This was taken on the Mendocino Headlands in 2005. I always loved the way it gave the viewer a bug's eye perspective.

Hand held camera propped on the ground. Single frame image.

Nikon D70; Nikon 10.5mm Fish Eye Lens; ISO 200, 1/1600 sec. @ f 8.0 (-0.67 EV Compensation); Layered effects in Photoshop CS4

the EPSON international photographic

pano awards

2010 Bronze Award

Sundial Bridge

I took this image in Redding on an Ale Brothers trip that included the Sacramento Wildlife Refuge.

Hand held camera. Single frame image.

Nikon D200; Nikon 10.5 Fish Eye Lens; ISO 200, 1/800 sec. @ f 14 (-1 EV Compensation), matrix metering; Multiple adjustments in Photoshop CS4

June Competition Results

We did not receive the June Competition Results from TJ Mills. He stated that has been traveling for work a lot. Hopefully you will receive an email from him with the June Competition Results soon.

We did receive the current Competition Points. See below.

Competition Points (top three thru June)

B	K. Hutchins	70.00
	T. Connelly	59.00
	P. Wright	56.00
A	B. Walker	75.00
	K. O'Connor	74.00
	A. Wikner	66.00
AA	H. Moore	66.00
	L. Caldwell	62.00
	D. Jackson	61.00
Master	M. Bronner	80.00
	E. Bridant	76.00
	H. Bruensteiner	72.00

Tips and Tricks

Catch lights in the Eyes *Diane Miller*

You can add catch lights by making a new pixel layer (piece-of-paper icon in Layers panel, left of trash can) and use a very small, soft brush with white color, and just put in a dot for each eye. You could paint it directly on the BG layer but you might change your mind later.

Get your photos into the right profile *Popular Photography*

"The color profile in which you edit and print your photos isn't necessarily the same one you'll want when you share them. It makes sense to shoot JPEGs in Adobe RGB, and open RAW files in ProPhoto RGB. But when you want to upload them to a website, share them with a friend who doesn't color manage, or print them at a drugstore lab, you must convert them to sRGB (Ed, the competition website automatically converts an image to sRGB.) To do so in Photoshop, go to Edit>Convert to Profile. The Source Space is the current profile. Use the pulldown menu under Destination Space to choose the profile you want to convert to. If you'd just like to learn which profile your image is in, open this tool to find out, then hit Cancel." (Ed, You may want check your competition image in sRGB prior to submission.)

Lightroom Presets *Greg Gorsiski*

You have to install Lightroom Presets, they are not loaded by default. There are a zillion of them. I have 482 presets in my library. Here are a few of them:

http://www.ononesoftware.com/detail.php?prodLine_id=33

http://www.adobe.com/cfusion/exchange/in....ductHome&exc=25

http://www.presetsheaven.com/

http://www.prophotoshow.net/blog/2007/11....mate-free-list/

http://www.flickr.com/groups/presets/discuss/72157612664073371/

http://speckyboy.com/2009/05/08/35-adobe....to-photography/

http://lightroompresets.com/

http://lightroomkillertips.com/2007/monday-presets-cross-process/

http://www.thelightsright.com/TLRCrossProcessingLRPresets

http://www.flickr.com/groups/presets/discuss/72157604538668442/

Forum Features

San Fran(cisco) from the water

Barbara Nebel
Just love the landscapes of the city....took this one from the visitor's pull off. Again used several Topaz filters, PS adjustments, I painted several of the buildings, and ended with Image Crisp in Topaz.

Jack Florence
Same here!
Visitor's pull off? I'm curious as to where. It looks like more or less from Alcatraz
I continue to be curious as to why/when painting vs photo, but for me I think this shot works even better on it's own as a photo....

Barbara
Great questions Jack. I was thinking about that tonight. The plain/real photo versus the processed photo. Why isn't the plain/real photo good enough? Because it's not fun enough by itself, it's more fun to take it beyond several steps? I'll post the original.

Barbara
Original Photo

Greg
To me its never a question as the answer is usually both.
Why does it have to be one or the other.
If I post a photo, its probably because the edited version wasn't as strong.
If I posed the altered, it was because it said more to me.
Sometimes I use both.

And as Barb pointed out, its just plain fun.
If we are working our images instead of playing with them, that's not very fun.

It's also a great way to learn your tools.
We learn by experimenting. I learn something about pushing an image over the top.
I learn where to stop to get the right image.
It's easy to back off from an over the top image easier then to discover that you didn't go enough until someone points it out.

I find doing these effects, purposely going over the top, gives me the range to decide where I want to take my image.
Original, Extreme, or somewhere in-between.
But to get to in-between, I need to go extreme.

In an answer your question, I always do both and never decide its a photo or a painting until I've done both. Once I have made my decision, I'm very happy with the image as I've done everything I could of, I never "wonder".

This is easy for me to say as I've always said I am not a photographer.
I use my photography as a starting point to some finished piece that may or may not stay true to its photographic roots.
I have more photographs than I do paintings.

I will never be a photographer. To me that's like saying I'm a Pencilist or a Brusher, or a Photographer.
I live the Artist approach. It's about the finished art, not the source.
I may start with a pencil, add paint, or not. take a picture, effect the crap out of it, or not.

But that could easily not fit a true photographers idea of what their art is. It's very personal.

Jack
You Thanks for your thoughts, Greg.

Certainly nothing wrong with fun, or learning.
Your comment about using photography as a starting point, makes sense. Which images work best as photos or paintings, and why, is a complicated discussion that I guess each of us an an artist has to figure out on his own.
I was at the Impressionists exhibit at deYoung museum in SF recently, it was awe inspiring, gave me a hint that a serious appreciation of painting is a prerequisite for being a painter, something you've mentioned also.

As to Barbara's image, I'm seeing the light isn't optimal on the original. I like how the painting brings in a little bit of a fog line over the city. Interesting exercise..... liked this image in its original state, I think I would like it more altered, it didn't go far enough the other way.

Greg
I made a comment that maybe it didn't go far enough for me,
I think I would go into more shape and color approach.
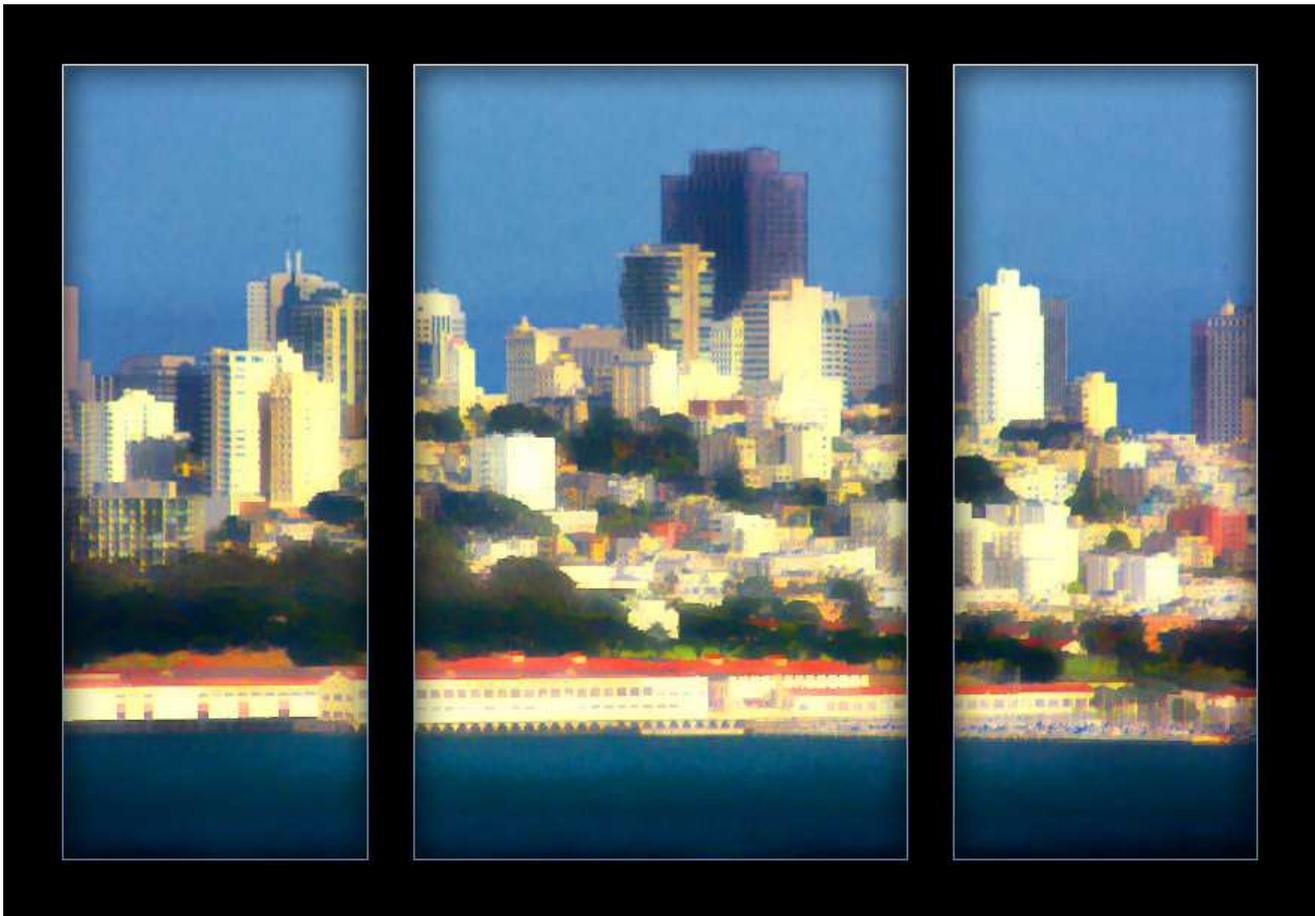
Barbara

I see what you mean Greg.....what I really like about the City is the way the buildings and houses are all in the same color palette, everything is white/pale yellow/gray with a smattering of color here and there. I like bringing out and keeping that white-ness, the architectural rectangle-ness of everything.

Drew Jackson

Great learning's once again.

This conversation of artist vs. photographer is a fascinating one. Most of us here on the forum are striving to be good photographers. Jack's question about how the photograph might work better is the question we all ask when we experiment with these new tools. Greg's point about going to the extreme if you are going to do it at all and then learning to back off is the other side of the coin. Greg will always push the artistic learning. That is why I love the dialog.

Barbara

Good thoughts Drew. When I look for a photo to use for the "tools process", it's usually one that I think could become a better-looking painting than a photograph. Or it's something that looks like it has potential to be something different, something fun to do on the flip side of "taking" the best photographs I can. I'm trying to both on the forum, posting the photographs I think are good photographs, and some that let me expand skills on the creative/software side because that's a fun new thing for me to work on.

Greg

One of the hard things to overcome in a photo like this is its tendency to become very very flat.
I always ask myself when working on these large pano-ish/large scale image is "What can i do to create depth"
Sometimes its making a couple buildings darker to go with the brighter ones, adding in spats of brighter colors than expected, decrease the detail so you aren't over stimulated.
It's not easy.

Jack
In your first painting I recalled it's the way the buildings stair-step down towards the water which I've always liked about this scene; so I think you were successful in using lighting to bring out depth...very nice...

Greg
I really want to know where the right balance is in a image. I know where the middle is, its the camera.
On my sliding scale of finished image the photo is right in the middle.
To the left is a full painting art , to the right is full on perfect photographic art. Now I have to find those ends. I paint-it. topaz-it, NIK-it, whatever-it in full on creative processing. On the other end it's full on RAW/PS color editing & beauty processing.

If the Paint end works, I continue on the direction, if the Beauty end works, I continue in that end.

You need to share image to get feedback in 2 ways.
1. before its done.
2. after its done.

The forum for me is very much #1, share the extremes to better yourself with other artists.
You people here on the forum will also see more extreme than finished pieces because you are the artists pool. The help you need to learn where to back off.

The people that look at images here and ignore what they don't like, don't get involved, don't ask questions, are so missing the point, are not into being a part of an artists pool of support, and are just selfish in their own art.
They don't get it, and hurt their own growth. The ones that ask questions, the ones that make comments good or bad, improve every time they do, as well as help the artist posting.

The people that view for their own personal improvement, make comments to themselves about liking it or not, is BS. It doesn't allow me to rebuttal, it doesn't allow for improvement back and forth.
It doesn't allow for me to learn anything, and yes a forum like ours is a learning tool, its why we are here.

Thanks for the question Jack.

Greg
After I posted that, I thought of something I wanted to say but forgot...

When I edit someone's image here its for 2 reasons.
My own Learning,.
To push your extreme.

Many times I don't feel like people here look for that extreme to help them decide where they are going. A common learning problem.
I f I can show an extreme that you can now use as an endpoint to better focus in on your final choice, then we both learned something.
I don't expect many of my edits to be used for anything but that extreme.

That's the point of this forum.
That at least 2 people learn something and grew. But it always needs at least 2 people. A single one-way communication system is called a website.

Howard Bruensteiner

First Drew, in your choice of words I see that you have fallen into the common use of the word "artist" as a synonym for "painter". And the way you used it, it's as if a photographer cannot be an artist. It's either/or. This happens all too often and I think it perpetuates the struggle photographers have had to endure from near the beginning of our method... to be recognized as artists.

But about painters vs. photographers... For me the key here is what Greg said earlier, it is indeed "very personal".

Since I am not a painter I can't say how a painter "sees" but my guess is that their minds are totally unconstrained and they "see" anything they want to. They have a blank canvas and can create whatever their minds imagine. And what they see in the world around them just provides inspiration. Photographers on the other hand work with what is in front of them and what they hope their optical and post capture adjustments can produce.

Film photographers have always used optical and chemical based techniques to alter reality, but that is somehow different than what many Photoshop "filters" do. And here I'm referring to the filters like "Poster Edges", or "Paint Daubs", or "Ink Outlines" as opposed to "Film Grain", or "Blur", or "Diffuse Glow"... the filters that somehow take the original capture and process it into what looks to my eye more like what a painter with brushes could do. They create lines or streaks that no traditional photographic technique could ever do. And in this way I see those images as more like paintings, or graphic arts if you wish.

Of course this is fun. I like to have fun too and have often played by applying Photoshop filters to my images. But now I'm getting to my point as to the difference between a photographer and a graphic artist or painter. And I'm not saying that any one of us couldn't be both as Barbara explains about her approach.

If for some reason we need to define ourselves, here's how I look at it. I'm a photographer who only plays in the field of graphic arts because I find I only start using the Photoshop filters when my original capture fails as a photograph... usually when the light just wasn't good enough and I can't use adjustments to make it better enough. The dull, flat light in this San Francisco scene might be an example of that but I haven't tried to work with it as a photograph. I could make it better but probably not better enough to be satisfied with this as a photograph.

And as I think about this, I'm wondering if I have ever taken a photograph that couldn't be made more striking or compositionally perfect by turning it into a "painting". Perhaps if I found one (or more) of my photographs that couldn't be "improved", then perhaps those might be the only true photographic art photographs I have ever taken.

In any case, why do we get caught up in the question that precipitated this discussion? It's not necessary. If we are only one or the other don't we know in our hearts which it is?

Howard

Jack

Howard, I don't think we need to define ourselves. For me, I'm just trying to gain an understanding of the differences between the two arts, now that the digital age has entwined them for us.

I think it'd be helpful that when commenting on paintings, people specify what it is they like and dislike about the painting, as we do with photos

Ken Hutchins Jr

I'm enjoying everyone's viewpoint here; there are no Right or Wrong: just different view points. My Grandmother was an artist (watercolor, pottery). Before computers and Photoshop, she used photography sometimes as a starting point for her watercolor by displaying the picture from a slide projector. I have one watercolor picture of Chinatown that she painted. She removed a lot for stuff and changed the perspective. She said (paraphrasing) that she wanted to capture and share her own emotional viewpoint of the picture. She wanted to portray her vision to others (and herself) what she saw in her mind's eye.

For me, I take a picture of something that I find interesting. I can look at it in the camera while in the field and think "great shot". I get home and find (in most cases) that the picture is not what I saw in the field. The "Emotional Coloring" is gone (leaked out of the camera?) and so I must somehow add it back in (General Category).

Sometimes I take a picture knowing that I will use it as a base pallet to build upon to create that mind's eye vision (Creative Category).

And in those very rare occurrences I capture the story of the moment! (Nature Category)

For me, photography in its many different forms is the creative artistic outlet that I need. I believe that we all strive for the same thing: to provoke an emotional response from the viewer.

Barbara
I like what you've said here Ken, great perspective

Terry Connelly
Oh boy, you folks are a hard act to add anything to. One of the things I appreciate about the forum is how everyone brings themselves to the table. I agree there is no right or wrong, just perspective based on individual life experiences. I am going to sound so redundant here but once again, for me it is all about gaining as much experience as I can in as many areas as I can. My feeling is, I can't choose a direction if I don't know where I am going and how I am going to get there. I may never GET there but I sure am certain to have learned a lot on the way. Actually I don't thing "getting there" is the point. Anyway, those would be my thoughts tonight.

Barbara
I'd like to add one thing.....the "original" that I added above is the RAW image, did nothing to it in camera (not a JPEG) and didn't do any editing in Camera RAW or Lightroom. My understanding of RAW is that the photo is going to look "blah" because it's RAW. Masters people, is that correct? Can you look at a RAW photo and say the light isn't good, or the color isn't good etc? Do you know that by looking at the RAW capture?

Greg
In this case, the lighting and the flatness doesn't really have to much to do with the RAW part.
It's shot across water on a bright day with a zoom lens.
A combination of environment and lens compression caused all the problems and there isn't really anything you could of done with it in-camera.

The way I thought of to fix the flatness is to bring out the secondary colors, green & orange.
I went with mucking the detail of the buildings to just give it more purpose to the composition.
left alone, this image is better experienced in person then in camera.
So lets try to give the viewer something to pull them into looking at a picture they might of walked past. Color & Shapes (which is usually less-detailed)

my 2cents

Diane Miller
A blah picture with flat light will look even more blah with only the default raw settings. An exciting, well-lighted photo will look more blah with only the default raw settings. But you can tell one has more potential than the other. And when you start working in CRaw and PS you can often bring out things you didn't see before.

Howard
We can process the degree of light contrast in a scene, but what we can't do in a completely natural way is give it directionality... which is what this image needs to say to me that the dullness could be improved.

Photoshop has some functions that can improve the quality of light, and certainly I'm not able to know just how much Photoshop could do in the right hands, but I'll try to explain why I see the light in this image as hopelessly flat.

It's the lack of directionality. In this scene the light is from a point source, the sun. But the direction it is coming from is almost square on with the eastern faces of these buildings, and from almost right behind the camera. There are shadows but they are hardly noticeable. This might as well have been taken under an overcast sky. If the light comes in more from the side the quality improves dramatically.

If we were to try to improve this image by increasing the contrast the problem is that the entire image has plenty of contrast between the dark trees to the bright buildings. But it needs better local contrast in the buildings themselves. If you try to exaggerate the local contrast between the eastern and southern sides of these buildings then the overall contrast gets too harsh.

Right place... wrong time.

Howard

Barbara
A great conversation on light. Thanks to all of you for your comments and insights!