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The Monthly Newsletter of the
Santa Rosa Photographic Society

Serving Santa Rosa and Sonoma County for over 35 years

WHAT'S IN YOUR COMPUTER

Survey Results Part 1

Bob Walker

Thanks to all 37 of you who responded to the email survey conducted last month. This month will feature the software you use and next month we will report on your favorite learning resources.

PC 65% Mac 35%

Software Used

Adobe Photoshop	73%	(40% CS5, 60% CS4 or lower)
Adobe Lightroom	49	(44% LR3, 56% LR2)
Topaz	27	
Adobe Elements	24	
Painter	22	
NIK	19	
Corel Paintshop	11	
Photomatrix	8	
Onone	5	
11 other types	30	

NEWSLETTER INFORMATION AND CORRECTIONS:
 Contact **Bob Walker**, Editor, The Positive Print
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In This Issue

Bulletin Board	2
Exhibitions / Calls to Artists	3
Good News	4,5
Competition Results	6,7
Tips/Tricks	8
Forum Features	9

CALENDAR

SEPTEMBER

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

OCTOBER

05 Board Meeting at the LBA&G Center
 08 Competition entries due 12:00m
 14 Competition Meeting 7:00pm
 26 Newsletter items to Bob
 28 Program: Topic to come, presented by Drew Jackson
 29 Competition entries due 12:00m

NOVEMBER

04 Competition Meeting 7:00pm
 18 End-of-year Competition 7:00pm
 23 Newsletter items to Bob

Bulletin Board



Program Meeting

September 28

Be sure to attend **Equipment Night** on the 23rd. Have equipment to sell? Looking for camera gear new and used? Members who are selling can sign up for a table. Email Marilyn to reserve one. In addition, Jeremiah from Jeremiah's Corner will have table with new items from his store. Bring some friends and enjoy hunting for bargains.



Competition Meeting

October 14

Rick Murai (our October judge), will be giving a free talk (and showing his work) prior to the October 14 competition. The talk begins at 6:30 pm and ends at 7:15 pm.

The judging begins after his talk and presentation. A number of us heard Rick talk and saw his work in Nevada City last year and he was fantastic! Treat yourself to a great evening and come at 6:30 pm.

Rick also wants us to know about his workshop (Jan 3 - 17, 2011) to Cambodia and Myanmar. To learn more about this workshop, visit www.viewpointgallery.org Rick's website is www.richardmurai.com/

New Members
No new members this month

Exhibitions / Calls to Artists

Call for Entries: Showin' On The River Riverfront Art Gallery's Juried Fine Art Photography Show

Entry Deadline: December 11th, 2010

Exhibition Dates: January 11, 2011 – March 6, 2011

SUBMISSION GUIDELINES

The Juried Fine Art Photography Show offers photographers a chance to show at the Riverfront Art Gallery without becoming a member. Entries are juried by the gallery's Show Committee. Accepted works are shown in the featured artist space of the regular gallery members show.

Show location: Riverfront Art Gallery, 132 Petaluma Boulevard North, Petaluma, CA

Show dates: January 11 – March 6 **Reception:** Saturday, January 15, 5 – 9 PM

Media accepted: Open to film and digital photography of all methods, including cross-processing, infrared, and darkroom and digital processing. Also open to works derived from photography. There is no required theme. Any subject suitable for presentation to the general public will be considered. All work must be for wall display and be for sale. There is a commission of 30% on all work that is sold.

Sizes: Maximum size of any work, **including frame**, should not exceed 30 inches in any direction.

Entries & Non-refundable Fees: Entry deadline is Saturday, December 11th. Entry fee for up to 3 pieces is \$35. Three additional entries may be submitted at \$10 per entry. Limit is 6 entries. Please submit all entries together in one email or one envelope. The entry form and fee must accompany the entry. Please include a bio and/or artist statement not to exceed one typed page. Fully complete the entry form. The gallery will create show labels based on that information.

Submission and Payment Options:

1. Online submissions: Each jpeg file should not exceed 500 KB in size with maximum pixel dimensions of 900 pixels on any side. In the file name of each jpeg put: your last name first, title of piece, method (separated by hyphens). Example: DoeJane-SimplePleasures-digital. Send entry to: submissions@riverfrontartgallery.com. Put *Juried Photography Show* in the subject line. Since email is not secure, please mail your entry form with charge information or check (no cash) and artist statement to the gallery. On the entry form indicate that you have sent jpegs.

2. Print Submissions: Your entries may be submitted as prints, 4x6 to 8x10 in size. Label the back of each print with your name, the title, size, and photographic medium. Be sure the print accurately represents your work, since the print is what the jurors see unless you bring in the original (see point 3.) Hand deliver or mail prints, entry form, artists statement, and check or payment information. For hand delivered items, you may pay at the desk with cash, credit or debit card, or check.

3. Submitting the original: If you wish to present the original for viewing, please submit your regular entry in jpeg or print form as outlined above and then bring the original work to the gallery between 11:00 and 7:30 on Saturday, December 11th. Please pick the work up again on Wednesday, December 15th, between 11:00 and 6:00. Judging will take place between December 12th and 14th. Make checks payable to Riverfront Art Gallery. Address the envelope to: Juried Fine Art Photography Show, Riverfront Art Gallery, 132 Petaluma Boulevard North, Petaluma, CA 94952. Be sure to mail submissions in time to arrive before the deadline. Gallery hours: Closed Monday and Tuesday. Wed-Thurs-Sun 11:00 AM to 6:00 PM. Fri-Sat 11:00 AM to 8:00 PM.

Good News

Images in Publications

Linda Caldwell

“Dancing Trees” and **“Elegant Tulips”** were selected as Finalists in a juried competition for the 2010 Julia Margaret Cameron Awards. This is a ‘Worldwide Women’s Only Photography competition sponsored by Worldwide Photography Gala Awards, Zoom Magazine and Professional Women Photographers, with the purpose of donating a portion of proceeds from fees and exhibition sales to the ‘Save The Children’ organization. Linda’s images will be published in their JMC 2010 hardbound book in their 4 respective winning categories sometime in November.

Born in Calcutta, Julia Margaret Cameron was a British Photographer from the 1800’s who photographed celebrities of her time. After raising 6 children she began her photographic career at the age of 50 and became so passionate about her art that she became surrounded by such noted artists as Lewis Carroll, Henry Wadsworth Longfellow, Dante Rossetti and Alfred Lloyd Tennyson. Her most highly acclaimed work included portraiture, creating symbolic narratives, along with spiritual meditation within her photography.



“Entwined in Vines” was selected as a Finalist in Photographer’s Forum Magazine/Serbin Communications and will be published in their hardcover book, “Best of Photography 2010.”



Good News

Images on Exhibit

Gus Feissel

will be a Showcase Artist at Healdsburg Center for the Arts, formerly Plaza Arts. The Photography Show runs Sept. 10 - Oct 3. The reception is on the 10th, 5:00-7:00.

Sharon Feissel and Jeremy Joan Hewes

will be Featured Artists at the Riverfront Art Gallery for the fall show, Sept. 15 through Nov. 7. Jeremy will do an eclectic mix on the theme "Abundant, Bold, Curious: My A, B, Cs of Color." Sharon's show is entitled "Sonoma Impressions." Reception is 5:00 to 9:00, Saturday, Sept. 18.

Nancy Goodenough, Diane Miller, Katrina Thomas, Phil Hann, Edmond Bridant, Drew Jackson, Jim Oswald, Sharon Feissel, Gus Feissel, Shanti Knapp, Elvira Lavell, Thomas Basile, Peter Krohn, Bob Alwitt, Katherine Woodford, Dick Weston, Nadine Amoss, Linda Thomas and Tania Amochaev

will be Guest Artists at the Sonoma County Arts Council (located at 404 Mendocino Avenue) from Aug. 23 through Sept 12.

Jim Oswald

is a Guest Artist at Spring Lake Village starting Sept 1 for 2 months.

August Competition Results

TJ Mills has not published the Competition Results for this month. He has published the Competition Points report. See the next page for the top three summary.

Competition Points (top three thru August)

B	K. Hutchins	94.00
	T. Connelly	85.00
	P. Wright	74.00
A	A. Wikner	100.00
	B. Walker	96.00
	TJ. Mills	84.00
AA	H. Moore	94.00
	L. Caldwell	84.00
	L. Lawson	78.00
Master	M. Brooner	110.00
	E. Bridant	100.00
	H. Bruensteiner	90.00

Tips and Tricks

SENSOR CLEANING *Diane Miller*

The only practical way, and the best way, is do-it-yourself. See the Visible Dust website also. Their Arctic Butterfly brush and solutions and swabs are wonderful.

The sensor shaking thing does help. Operative word: Help. I need to resort to swabs about 1 in 3 cleanings (Canon 5D Mark II -- no slouch of a camera, and not famous for throwing oil from the shutter mechanism.)

I don't wait till I see spots on everyday images. I check after every shoot by setting f/22 and shooting an evenly-lighted blank piece of white paper out of focus. Go to Levels and pull the ends in to meet the histogram peak. Sit down first. You'll see lots of spots. Clean, re-shoot the test, clean -- it may get worse before it gets better, as you pull in junk from the edges of the sensor. You may see that you are smearing tiny oil droplets. Abandon the brush for the swabs in this case. Use Smear Away followed by Sensor Clean followed by the brush for lint from the swabs.

I doubt anyone I could pay to do it for me would take the care it really needs. And next week it will need it again. And I am careful changing lenses.

Using one of the brushes should get any grit off (they work by electrostatic attraction, along with some component of brushing action), then proper use of a wet swab (with more pressure needed) is generally safe. I have probably cleaned my sensors (on 3 different bodies) 100 times with no problems. But there are precautions. Have a full battery charge and lay the camera down and don't touch anything while you have the swab in the chamber. You could possibly bump the power switch or the card door and cause the mirror to slam down. The repairs will probably cost as much as a new camera.

WHAT'S THE DIFFERENCE BETWEEN THE SHOT YOU GET WITH A MACRO LENS VERSUS A LENSBABY? *Diane Miller*

The quality of the bokeh in a LB is different than a regular lens -- the LB has a curved field of focus which, in addition to softness, gives it a sort of subtle radial zoom effect at the edges. It isn't as obvious in your image here but you'll see it in many. It shows more with the larger aperture rings.

Another difference, your image has an off-center sweet spot. You might get a similar effect with a regular lens and shallow DOF, but only if that sweet spot was the closest point to the camera so everything else could fall away in sharpness. That same curved field is what allows the LB's sweet spot to be moved around, and with a small enough aperture disc you can get quite a bit of DOF in that spot. You can't do that with a regular lens. And it isn't the same as a tilt-shift lens -- you aren't changing a plane of focus because there isn't one. Just a "point."

And the most important difference for me -- a LB weighs a lot less than a regular lens.

Forum Features

GRADIENT TUTORIAL

Howard Bruensteiner

I'm still trying to catch up. And I think I blew it last week and didn't take a single picture. But for week 32, on July 18 I had to drive up to work in Yreka for a week and with lots of time on Sunday I took the road over the Mendocino Pass. That's my dust in the bottom left.



Diane Miller

Have you thought about adding a little more blue (and darker) gradient to the top of the sky to partially balance the heavy base?

Howard

I thought of that but I was stopped by two issues... mostly because I am not adept at gradations in Photoshop, but also because this is a daylight scene. The sun is 30 minutes before sunset and the sky just wasn't in sunset mode. The color you see is just an over exaggeration of the warm late afternoon light in the dusty/hazy air. As I see it now it's overdone and too yellow. I did darken and saturate the sky somewhat. And if I took more time I could bring out some rays of light coming through the bushes on the top of the near ridge.

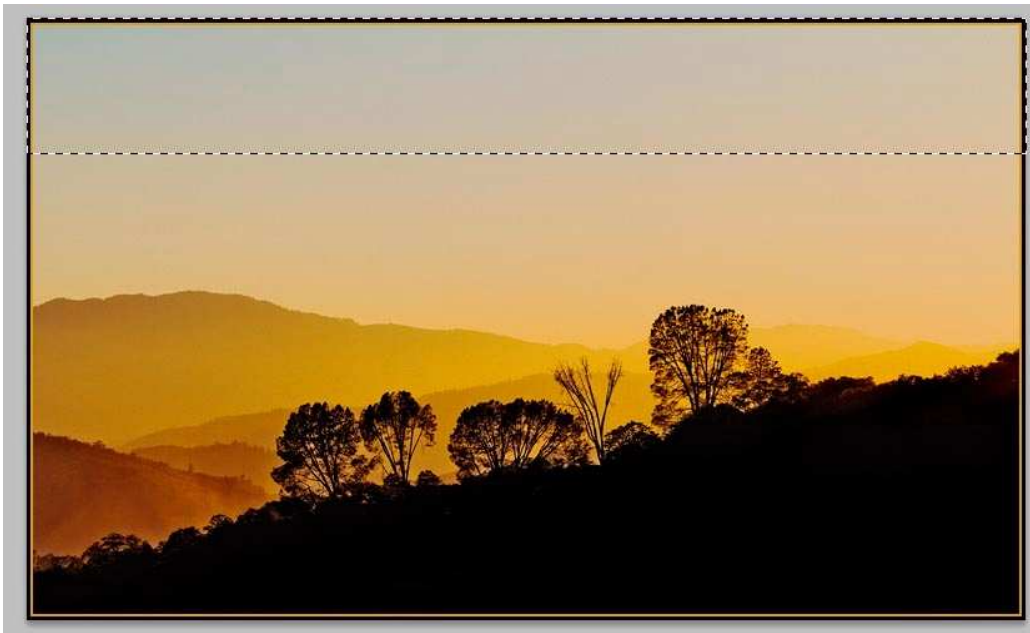
Diane

It may not be the look you want, but here's how to do it:

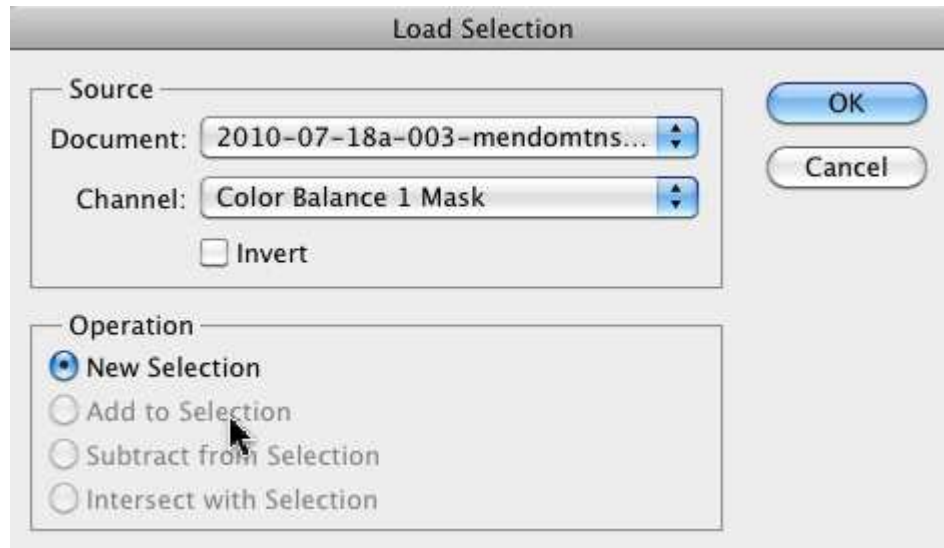
Hit Q to go into Quick Mask mode. Hit G to get the Gradient tool. Drag from the top down to about the top of the mountains. Hold shift to constrain to vertical. Let go of the mouse and you'll get a red overlay. (Here I've shown both the drag and the overlay -- you'll see the drag disappear when you let go and the overlay appears.)



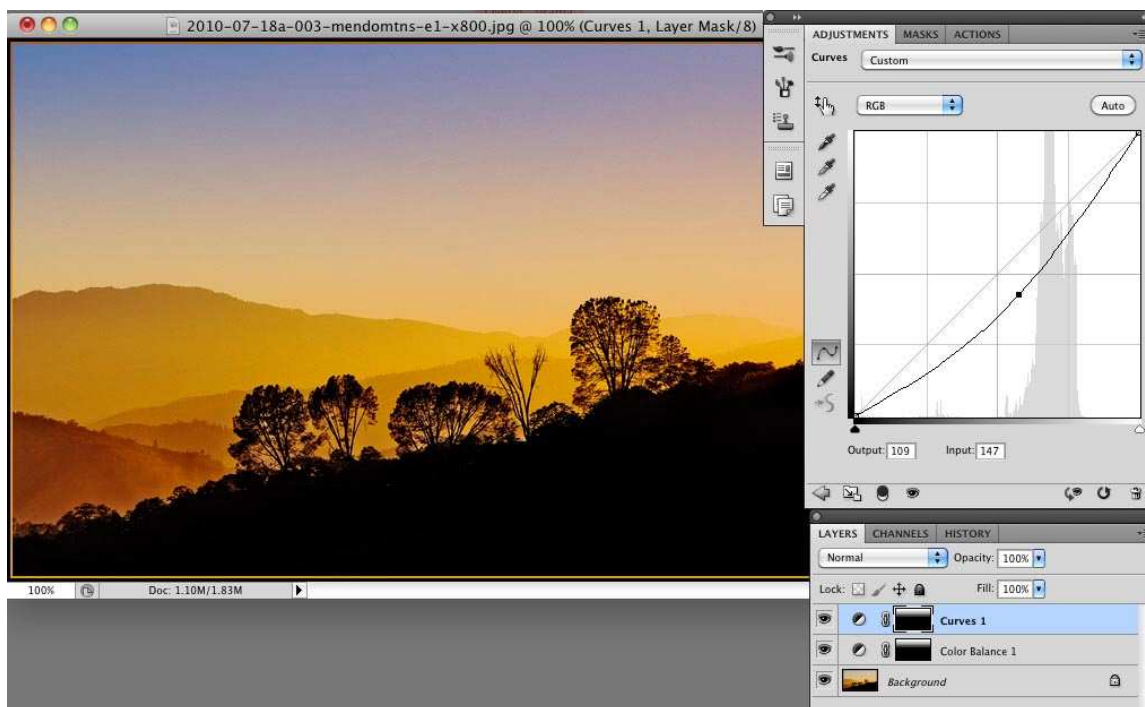
Hit Q to get out of QM mode and you get a selection where you painted the quick mask.



Do a Color Balance adjustment layer and push the selected area (which became a mask on that layer) to blue.
Get the Selection back (Select > Load Selection)



Make a Curves layer and darken the area.



I've exaggerated the effects here and it may not be what you want for this image even if it's more subtle, but it's a good technique to know. The Gradient tool is a glorified brush and comes in very handy. PS --always link masked layers to the BG so you don't inadvertently move one out of register. Select all 3 and hit the chain link icon at the bottom of the Layers panel/palette.